

# ETUDE

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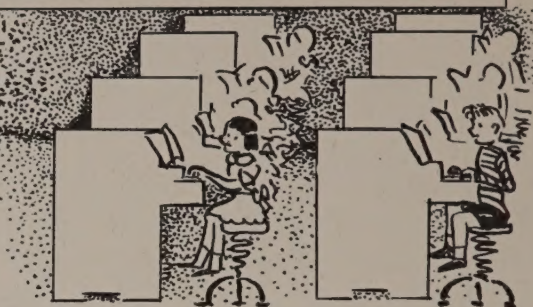
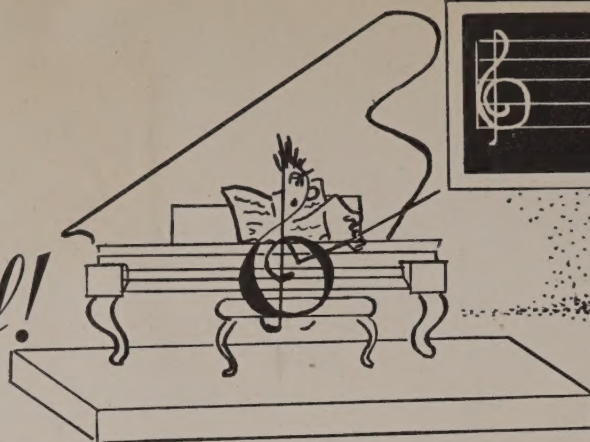
*August 1949*

*Price 30 Cents*

**Dr. Howard Hanson,** AMERICAN COMPOSER and EDUCATOR



# Classtime with Mr. G-Clef!



From Tiny Tots to Junior High School Agers!

So many teachers, both public school and private, are planning classwork for the coming season that I feel the urge to give you a few notes on some of the available materials for CLASS INSTRUCTION.

## LITTLE PLAYERS

by Robert Nolan Kerr (50¢)

Say! For the "little player" who can't read yet or the average beginner, Robert Nolan Kerr offers this top-notch book! It's gay in color and content, and it really has everything. **TUNES FOR LITTLE PLAYERS** (60¢) and **LITTLE PLAYERS GROWING UP** (75¢) are the follow-up books. I don't know of a better workbook to go with this and other class piano methods than **MUSIC MADE EASY**, by Mara Ville (50¢). Believe me, a beginner can really have fun with this group, and can't go wrong! Illustrations, easy directions, and gay little exercises packed in every one of them!

## ADA RICHTER'S KINDERGARTEN CLASS BOOK (\$1.00)

I just can't seem to say enough about these Ada Richter books! This one is for the very young beginner—not a singing method but a saying and thinking and doing one. It offers busy work to do during classes—the Three Bears' Story, and wonderful pictures that help ever so much! The child picks up the lesson material and learns how to play without being aware of "learning." Ada Richter also has **MY PIANO BOOK, Parts I, II, and III** for further work. (50¢ each), and **YOU CAN PLAY THE PIANO** is her book for Junior High and older students, in Parts I, II, and III. (75¢ each).

## LET'S PLAY!

by Ella Ketterer (50¢)

Ella Ketterer never offers the public anything that she hasn't first tried and found valuable in her own teaching. **LET'S PLAY!** gives youngsters in the kindergarten and primary ages a happy start and lesson by lesson progress at the keyboard. These little pieces with words have plenty of illustrations, to attract all of the little ones!

While we're playing, here's another gay little clown-book called **FINGER FUN** by Myra Adler (50¢)—wonderful for finger-tipping! And **THE MUSIC FUN BOOK** by Virginia Montgomery (50¢) is a good workbook for class or private study. Large illustrations make it fun and very easy to do.

**Theodore Presser Co.**

**Bryn Mawr, Pennsylvania**

## FIRST YEAR AT THE PIANO Part I

by John M. Williams (35¢)

Here is one of the very first class-instruction books of its kind! Believe me, its technic is sound and it is very popular. It's a very progressive and modern beginners book stressing to the teacher the difficulties that beset the beginners at the piano, with stress on phrasing! Instructive illustrations, and the titles and words are light enough to attract the child mind. **THE FIRST PERIOD AT THE PIANO** by Hope Kammerer (75¢), offers like material with many folk tunes as source material. It can just about "teach itself!"—leaving time for more instruction. **TECHNIC FOR BEGINNERS** by Anna Priscilla Risher (75¢) paves the way for future studies of Philipp, Pischna, Hanon and others, with stress on finger development.

**MUSIC PLAY FOR EVERY DAY** (\$1.25) is for very young students before attempting the Standard Graded Course Series. Everyone knows this book from way back, and it offers a "fool-proof" course. Its sequel is **HAPPY DAYS IN MUSIC PLAY** (\$1.25). Both books are happy and offer sound instruction, proved successful in many years of use. Well illustrated.

**MY FIRST EFFORTS IN THE PIANO CLASS (Book No. 1)** (75¢) coupled with **MAKING PROGRESS IN THE PIANO CLASS (Book No. 2)** (75¢) and **PROFICIENCY IN THE PIANO CLASS (Book No. 3)** (75¢) are the set of Presser's Piano Class Method instruction books. Can you believe it? After the very first lesson, the beginner leaves knowing how to play the first number **with both hands!**

And now for our assortment of supplementaries! Students must have writing books of staff paper, and we have two special kinds: The **PRESSER'S FIRST MUSIC WRITING BOOK** (10¢) has wide spaces and includes the elements of music and practical directions for music writing. The other, **PRESSER'S SPIRAL MUSIC WRITING BOOK, No. 87** (15¢), lies flat on the music rack. Then there's the **COMPREHENSIVE MUSIC WRITING BOOK** by Hamilton (60¢) which offers a thorough course in notation. This is suitable for young or older students alike, and holds a tremendous amount of valuable information. **SUTOR'S NOTE SPELLING BOOK**, by Adele Sutor (50¢) makes many a game of musical spelling! Little tykes are all original and this helps them express their originality in music. Another spelling book is **SPELLING LESSONS IN TIME AND NOTATION** by Mathilde Bilbro (50¢) and it offers not only simple spelling lessons but musical mathematics as well.



**THE SECOND ANNUAL** International Festival of Music was held at Aix-en-Provence, France, from July 16 to July 31. Under the general direction of M. Roger Bigonnet, with Hans Rosbaud and Ernest Bour as directors of the orchestral forces, a full schedule of programs was presented. World famous artists who appeared as soloists included Robert Casadesus, Marguerite Long, Arthur Grumiaux, Andrés Segovia, Maurice Gendron, Suzanne Danco, Emma Loose, and Maria Stader. The Pasquier Trio also had a prominent part in the program.

**THE TWELFTH ANNUAL** Carmel Bach Festival was held at Carmel-by-the-Sea, California from July 18 to 24. Some of the best known works of the great German composer were presented. The conductor was Gastone Usigli, and the soloists included Phyllis Moffet, Muriel Rogers, Russell Horton, Ralph Isbell and Noel Sullivan. Organ recitals were given by Ludwig Altman, and there were lectures by Alfred Frankenstein.

**A NEW AMERICAN OPERA**, "Ounga," by Clarence Cameron White, noted negro composer and violinist, had its world première on June 10 in South Bend, Indiana, when it was presented by the H. T. Burleigh Music Association of that city. The conductor was George Tigmont Gaska, and principal roles were sung by Carmen Malebranch, soprano, and Fritz Vincent, baritone.

**THE MUSIC CRITICS' CIRCLE** of New York has selected only one work to be given a prize in its eighth annual award. This is in the orchestral field, the winning work being "Variations, Chaconne, and Finale," by Norman Dello Joio.

**RUDOLPH BING**, eminently successful manager of the Glyndbourne Opera Company in England, and for the past two seasons, of the Edinburgh Music Festival, has been engaged as general manager of the Metropolitan Opera Association. He will begin his duties under a three-year contract, on June 1, 1950, succeeding Edward Johnson, who has filled the position since 1935. Mr. Bing, although practically unknown in this country, has had a considerable background in artistic management. He was born in Vienna, but in 1946 he became a naturalized British subject.

**ROBIN HOOD DELL** in Philadelphia had a most successful opening concert on June 27 when an audience of ten thousand gathered in the newly renovated natural amphitheatre to hear the world première of a concertized version of "Tristan and Isolde" sung by Helen Traubel and Lauritz Melchior, and superbly accompanied by the Robin Hood Dell Orchestra, conducted by Leonard Bernstein, talented young American musician. The highlights of this Wagnerian music drama were presented by only these thoroughly experienced artists can sing them, and both their solo and duet offerings reached artistic heights of great magnificence. The opening concert set a high standard indeed for the season, and other events which followed have maintained an equally high calibre. Another feature of the opening week was a Beethoven concerto played by Leonard Bernstein and conducted by him from the piano.

Other soloists and conductors sched-



uled for the early weeks of the season were James Melton, Dorothy Sarnoff, William Kapell, Isaac Stern, Oscar Levant, and Vladimir Golschmann.

**THE SIXTH ANNUAL** Music Festival, sponsored by the Michigan Piano Teachers' Festival Association, was held at Detroit on June 5. More than fifteen hundred students took part in what was perhaps the greatest mass piano recital ever staged. They were presented in four groups, according to age, from seven years to sixty, and played three hundred and twenty pianos, simultaneously. Directing the groups, which stretched across the entire floor of Detroit's Olympia Stadium, was the noted piano educator, Dr. Otto Meissner, who has pioneered in the promotion of piano class teaching. It is interesting to note that the three hundred and twenty pianos were moved from six warehouses and set up on the arena floor in one day without a scratch on any instrument. The pianos are worth more than a quarter of a million dollars.

**BENJAMIN BRITTEN'S** "A Spring Symphony," which was originally scheduled to have its world première at the

Berkshire Music Festival on August 13, was instead given its first performance anywhere on July 14 by the Amsterdam Concertgebouw Orchestra conducted by Eduard van Beinum, as a feature of the Holland Festival. "A Spring Symphony," scored for large orchestra, mixed chorus, boys' chorus and soprano, contralto and tenor solos, is dedicated to Serge Koussevitzky, who graciously relinquished the première performance to Mr. van Beinum's orchestra when it was found that Mr. Britten could not attend the scheduled première in Tanglewood. The performance by Dr. Koussevitzky, however, will be given on August 13, as scheduled. Mr. Britten's lyric comedy, "Albert Herring," will have its first performance in this country when it is presented by the opera department of the Berkshire Music Center on August 8 and 9, under the direction of Boris Goldovsky.

**THE ELGAR FESTIVAL**, given by the Henry Wood Concert Society in London May 30 to June 15 turned out to be the largest and most comprehensive ever undertaken. Choral works presented were "The Apostles," "The Kingdom," "Caractacus," and "The Dream of Gerontius."

tius." The B.B.C. Symphony, the Halle, and the London Symphony Orchestras, the Royal Choral Society, and the Alexandra Choir had prominent parts in the program. Soloists included Jascha Heifetz, violinist, and Pierre Fournier, cellist.

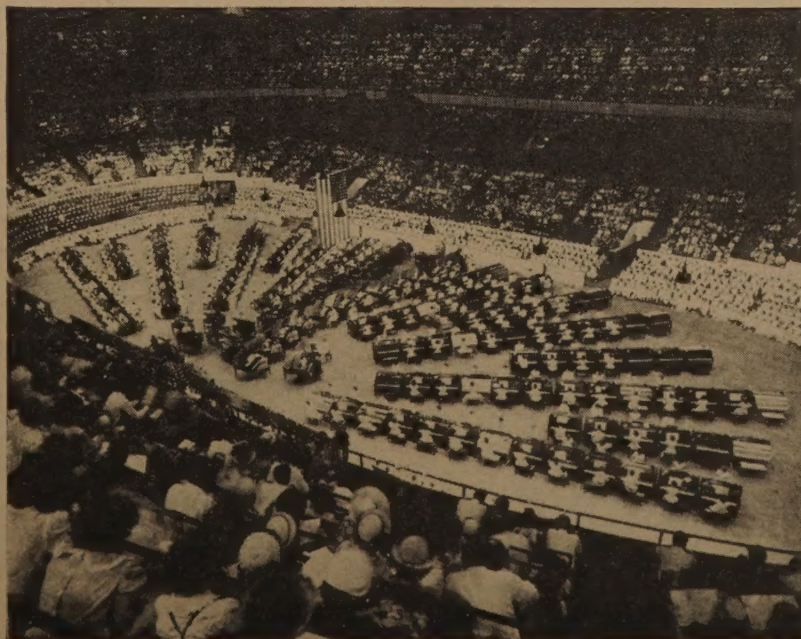
**DR. ALBERT SCHWEITZER**, world famous authority on Bach, noted organist, medical missionary philosopher, considered by many to be one of the really great men of the world, arrived in the United States on June 28, for his first visit to this country. For many years Dr. Schweitzer has devoted his time and energies to the development of his hospital in French Equatorial Africa. Dr. Schweitzer's only public appearance was made on July 6 and 8, at the Goethe Bicentennial Convocation and Music Festival in Aspen, Colorado, where he gave two addresses.

**EZRA RACHLIN**, formerly a conductor of the Philadelphia Opera Company, has been appointed conductor of the Austin (Texas) Symphony Orchestra. In 1945 he was music director of the Memphis open air theater.

**FRANCO AUTORI**, since 1944 conductor of the Chautauqua Symphony Orchestra, has been named associate conductor of the New York Philharmonic Symphony Orchestra. Mr. Autori has been active in the United States for the past twenty years, and has conducted in Philadelphia, Chicago, Dallas, Texas, and Buffalo.

**ADELE MARGULIES**, distinguished concert pianist and piano teacher, who nearly sixty years ago organized the Margulies Trio, which had the late Victor Herbert as its 'cellist, died June 6 in New York City, at the age of eighty-six. Miss Margulies had a long, notable career, which began in the United States with her first concert appearance in 1881.

**LOUISE ROBYN**, widely known teacher of piano and composer of piano instructional material, died June 10 in Chicago at the age of seventy-one. She had been a member of the faculty of the American Conservatory of Music, Chicago, for forty years.



MICHIGAN'S MASED PIANO FESTIVAL  
(See Note on this Page)

## Competitions

**AN AWARD** of fifty dollars is offered by the Northern California Harpists Association for the best harp composition written by a contemporary composer in the United States during the year 1949. The aims of the award are "to enlarge the harp literature and to familiarize composers with how to write for harp." The closing date is January 1, 1950, and all details may be secured from Priscilla Leuer, 1937 Stockton Street, San Francisco, California.

**THE SOCIETY** for the Publication of American Music, Inc., announces its 1950 competition, open for American citizens, native or naturalized, for chamber music works in the larger forms for viola and piano, or for any one woodwind or brass instrument and piano. The winning works will be published by the organization, and the composer will receive a royalty contract of twenty-five per cent of the list price for sold copies. En-

(Continued on Page 509)



# Watch for These Features in the September ETUDE

## Ezio Pinza Tells "Why I Went to 'South Pacific' "

The great Metropolitan bass-baritone, now the star of "South Pacific," most successful Broadway hit in years, tells how and why he made the transition from grand opera to a Broadway musical.

## Soulima Stravinsky: What Makes a Composer Great?

How does it feel to be the son of a famous composer—and a concert pianist in your own right? What are the special problems encountered in performing Stravinsky's piano works? Here are the authoritative answers, by Soulima Stravinsky, pianist son of the composer Igor Stravinsky.

## Darius Milhaud on "Modern Music"

"Modern music" is a misnomer, says Milhaud, one of the greatest living French composers. In a brilliant, provocative article Milhaud outlines his artistic philosophy and describes his working methods in creating music. Every music lover will want to read this important statement by an important contemporary composer.

## Miss Mary at the Manuals

The story of Miss Mary Vogt, the unseen organist who has played 30,000 recitals on the largest organ in the world, and has been heard by millions over the radio, yet has been seen by only a few of her listeners.

## What Makes a Career?

S. Hurok, one of the most successful of all concert managers, gives the answer, which will astonish many would-be artists. Hurok, responsible for the astute presentation of Chaliapin, Marian Anderson, Artur Schnabel and many others, offers practical advice to anyone contemplating a concert career.

## "They've Revived the Music Box"

Betty and William Waller of New York City report to ETUDE readers on an unusual collection of the music boxes which brought delight to hundreds of thousands of homes in the Victorian and post-Victorian periods.

## Good Dancers Are Good Musicians

Patricia Bowman, prima ballerina of Radio City Music Hall, who is also a musician, tells how music study aids anyone who wishes to become a dancer.

## Don't Worry About the Next Depression!

A well-known Western piano teacher describes the unique "barter system" which has enabled her to maintain a balanced budget in good times and bad.

This month ETUDE is honored to have as the subject for its cover Dr. Howard Hanson, head of the Eastman School of Music, and one of the foremost living American composers. The production of Dr. Hanson's opera, "Merry Mount," was an important milestone in the annals of the Metropolitan Opera Company. His orchestral works have been performed by symphonies from coast to coast. Elsewhere in this issue ETUDE presents a timely, significant article by this eminent musician and music educator.

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# INVENTION in MUSIC

**Y**ANKEE smartness, apparently an inbred quality of folks raised in the vigorous, exhilarating hills of New England, has brought to the world innumerable mechanical devices. Our daily lives have been made far more convenient and productive by the inventions, discoveries, and contrivances of those quick-thinking, original minds of men and women from the rugged shores and wooded hills of our proud states from Maine to Connecticut. Wherever there are Americans, there are men who are trying to make things just a little better, through invention. The rewards sometimes are enormous. Patents issued by the United States Patent Office reveal that, in comparison with other lands, the urge to invent is stronger in the United States than in any other country. Think of it! Since July 13, 1836, there have been approximately two and a half million patents recorded in Washington, preponderantly of American origin. Add to this the almost ten thousand patents issued previous to that date, and the total is considerably more than two and a half million.

Patents are obtainable upon all kinds of things, even a new type of fruit tree or variety of rose. Most patents, however, have to do with the action of forces upon bodies.

No one knows just when the elemental machines, such as the lever, the inclined plane, the wheel, and the axles, were first devised. They represented the awakening of man to the multiplication of power and thus set much of what we call civilization on the march. The capture and employment of the force of gravity, the force of the wind, the force of flowing waters, the force of steam, the force of electricity, the force of hydraulics, the force of sound vibrations, the force of exploding chemicals (the gas and jet engines), the force of the atom, are all a part of man's battle for existence.

A great invention often confers centuries of benefits upon the world. It is a long way from the Greek Archimedes, mathematician, physicist, and inventor, who lived on that rocky island of Syracuse southeast of Sicily, to Thomas A. Edison or Lee de Forest; but Archimedes' screw, given to the world by the Greek scientist, is used quite as significantly now in American industry as the discoveries of our American inventors.

In American musical education invention has had a notable part. We do not refer to inventions in the field of musical instruments, talking machines, radio, or television, which have established billion dollar industries, but rather to the methods of teaching music. New musical educational discoveries are cropping up all the time. They represent the insatiable desire to advance, which is always the beginning of progress. We have examined scores of them. Some, however, remain difficult to justify, for various reasons. One reason is that many are not the product of real educators. That is, they are not the product of well-trained craftsmen, who have acquired their skill through long experience, but rather are incredibly dull, inefficient, and inartistic works lacking the inspiration and beauty which all outstanding musical creations must possess.

Even the greatest musical educational writers vary conspicuously in their output. Let us take, for instance, the case of the towering technical genius, Karl Czerny (1791-1857), pupil of Beethoven for three years. Czerny, who had a big part in the making of his pupils (Franz Liszt and Theodore Leschetizky) was not always at his best. Of his more than two thousand works, there are many, of course, with which we may dispense. Moreover, the student who attempted to play all of Czerny, as a technical gymnasium, would have no time for musical compositions. Emil Liebling, pupil of Liszt, made a graded compilation in three volumes of the studies of Czerny favored by Liszt. These studies, now known as the Czerny-Liebling "Selected Studies," are

widely used by experienced teachers. Through Liszt, Leschetizky, and others, the School of Czerny has been passed on to scores of the world's most famous pianists such as Rosenthal, Sauer, Joseffy, Mason, d'Albert, Paderewski, Gabrilowitsch, Hambourg, Schnabel, and others, becoming, as it were, the great highway of pianistic art since Beethoven. Gabrilowitsch once told your Editor that he felt that the foundation of a fine pianistic technical structure rested upon the pillars of Bach, Chopin, Czerny, and Brahms.

Since the time of Czerny there have been many inventive writers of technical material employed by teachers who realize, as did Paderewski, that exhaustive keyboard drill and long, hard practice are indispensable. Among these are Moscheles, Tausig, Cramer, Pischner, Hanon, and particularly *Maitre* Isidor Philipp. Ludwig Deppe, Tobias Matthay, and Rudolf Breithaupt were also distinguished for their high ability in invention.

Isidor Philipp was born six years after the death of Czerny and was himself a pupil of Stephen Heller, who was in turn a pupil of Czerny. *Maitre* Philipp has trained many famous virtuosi, including Guiomar Novaes, Maurice Dumesnil, Wilfrid Pelletier, Beveridge Webster, Emma Boynet, Reginald Stewart, Nikita Magaloff, and others. Probably he has done more in his generation to build strong foundations for piano technic than any other man. After his years as head of the piano department of the Conservatoire de Paris he is now living in New York, amazingly virile, and actively engaged in teaching. His technical studies, representing his vast experience and inventive ingenuity, are world-famed and deserve their international adoption.

One of the most inventive of all collections of technical material is "Touch and Technic," by Dr. William Mason. He sought to establish a road to technic that was direct, elastic, adaptable, and without waste motion. His ideas were received with acclaim by Liszt, Joseffy, Gabrilowitsch, and Paderewski.

When all has been said and done, nothing ever takes the place of thorough technical drill. The hands, of course, are merely the tools of fine piano playing. The art is in the mind and soul. But the finer the tools, the more beautiful will be (Continued on Page 464)



THE HAND OF I. PHILIPP

The great French inventor of technical devices indicates what he considers an approved hand position at the keyboard.



# Getting the MOST from your MUSIC

Practical Hints on Oft-Neglected Factors in Music Study

by MABEL W. PITTENGER

Orchestra Director of Tamalpais, California, High School

*The student who follows the advice of this practical "down-to-earth" teacher may double the value of his lessons. No matter how dynamic the teacher may be, unless the pupil knows how to coöperate, he cannot get the full value of his instruction.*

—EDITOR'S NOTE.

IT TAKES two people to make a worth-while music lesson—the teacher and the pupil. The pupil should feel his full half of the responsibility of making the lesson a success. He can't be a passive pitcher into which the teacher tries to pour the cream of his knowledge.

"John has been taking piano lessons longer than his pal Bill, but he doesn't play as well. Bill must have a better teacher." Perhaps. But perhaps Bill's teacher has a better pupil! Maybe John is a passive-pitcher pupil, while Bill is helping himself to all the knowledge his teacher has to offer. John can double the value of the lesson he gets by helping to make this lesson the intelligent efforts of two people instead of one. Put it into dollars and cents. John and Bill each may be paying three dollars for a piano lesson, but Bill, by actively contributing to the lesson, may be getting a six dollar value.

"Well, how do you take a music lesson?" John may ask. And many Johns and Marys, young and not-so-young, may well ask the same question; for much has been written, and many educational courses have been conducted on the technique of giving music lessons, but the idea of taking a lesson actively and coöperatively has been neglected. It takes two thinking people to give and take of knowledge.

Let's consider some of the things, John, that you, as a student, can do to make your music lessons interesting and successful.

## An Important Point

### 1. Arrive on time.

A music lesson is a personal service, not a commodity. Your music teacher would save much of his valuable time if, when your lesson hour arrives, he could begin with or without you. Then, if you were very late, he could hand you the first twenty minutes of your lesson, like a package over the counter in a store, and say, "Here, John, is the part of your lesson that you missed. I've done it for you. We can go on from there." Instead, your lateness means twenty minutes wasted time for your teacher, and either twenty minutes taken from your lesson, or twenty minutes wasted in waiting time of the pupils who are unfortunate enough to come after you.

The best way to arrive on time is to arrive a few minutes ahead of time. It's pretty hard to start playing with relaxed, controlled muscles, and thoughtful, intelligent musicianship when you've just jumped off the bus, sprinted two blocks up the street, and rushed up a flight of stairs! You'll be better prepared to do your share of the lesson if you allow a few minutes in which to relax and get your thoughts settled on the business at hand.

2. Bring everything necessary to the lesson: instrument (if it's portable), music, lesson assignment book,

glasses, and comfortable shoes.

Perhaps this suggestion sounds unnecessary. But, honestly, here is what happened a few weeks ago. A boy arrived at his violin teacher's studio without his violin—he had forgotten it at school; with his sister's piano music—picked up by mistake; without glasses—a broken lens was being replaced; and wearing stiff new shoes. There was an extra violin in the studio, but the boy was not accustomed to playing on it. There were music books like his, but fingerings, bowings, and other suggestions couldn't be written in to help his practice at home. The effort to see without his glasses made correct playing position impossible. And tight shoes—well, wearing tight shoes kept him thinking of tight shoes!

### 3. Be prepared with the last lesson's assignment.

Have you ever been surprised and embarrassed at a lesson when you opened up your music to an unpracticed, forgotten page, headed with your teacher's pencilled directions and lesson date? A good way to prevent this careless forgetting is to keep a small notebook for lesson assignments and criticisms.

Much worse than forgetting part of the assignment is the habit of changing the assignment! Each part of your lesson has a definite purpose in your musical and technical growth. If you are assigned an etude and a piece, both in the key of E major, and both stressing sustained, legato playing, it will defeat the



MABEL W. PITTENGER

## LESSONS

purpose of your practicing if you substitute another piece, even though the speed of its staccato passages may fascinate you. That's like trying to walk in two directions at once. Let your teacher decide what path to explore each week.

## Ask Intelligent Questions

### 4. Be alert. Concentrate solely on your lesson.

Have you ever been so concentrated on your lesson that you didn't hear the rain storm begin, that you forgot your best girl friend was going to a dance with your best boy friend, and that the hour was over in what seemed only half an hour? That kind of lesson is worth while. And that kind of concentration in home practice can save you hours of valuable practice time every week.

### 5. Don't hesitate to ask questions.

Your teacher will welcome your questions. If you don't understand his explanation, say so. A good teacher realizes that almost any explanation, no matter how clearly stated, may be interpreted wrongly. He will be glad that you are interested enough to want his explanations clearly understood. Maybe your question comes from curiosity about some point not mentioned in your lesson. Ask your question. Curiosity is a fine thing. Don't stifle it.

### 6. Bring definite problems to your lesson.

One of my most interesting pupils was a boy of only average musical talent. But his accomplishments were far above average. Each week he brought a list of questions which he had written down during his practicing. Sometimes he was scarcely in the studio before he might say, "There's a place in that concerto that stumps me. I feel as if my bow were going the wrong direction. But I tried it another way. What do you think about this?" Perhaps his idea would be good; perhaps not. But we both enjoyed working out the best solutions to his problems.

Everybody has different difficulties and problems. You are halfway to solving yours when you discover what they are.

### 7. Admit your likes and dislikes in music.

Everyone doesn't like the same food, or pictures, or books, or music. That's normal. Tell your teacher what music you like. He can often fit your favorite music into his lesson plans for you.

### 8. Be sure you thoroughly understand the assignment for your next lesson.

Don't feel that your job is finished when you have played last week's assignment. Perhaps your teacher enjoyed hearing you, but that wasn't the entire purpose of his listening. The most valuable part of the lesson may be his suggestions for your week's work at home. Listen to them carefully. Write down the important points. And understand the purpose of the assignment as well as the page number.

### 9. Be regular in your attendance.

If, for some unavoidable reason, you haven't practiced your quota, come to your lesson anyway. Your lesson is still of progressive value to you. And a missed lesson sometimes means twice as long a time to establish a new wrong habit. The development of musicianship and technique is a gradual process, and the regularity of lessons is essential to their growth.

### 10. Enjoy each lesson. Then your teacher will enjoy it, too, and give you his best efforts.

Almost better than great musical talent and mental brilliance is the kind of enjoyment which comes from concentrated thinking. It's not a passive enjoyment like watching a movie. It is active. If you get the feeling that you yourself, as well as your teacher, are actively doing something about making this music lesson worth the time for (Continued on Page 509)





KING FREDERIK IX

# Denmark's ROYAL CONDUCTOR

By ERIC ERWE

(A Danish journalist tells here, for the first time, the full story of the unique performance of King Frederik of Denmark as a conductor in the Kingdom of Music.)

IF Denmark's tall, popular King Frederik IX ever should wish to resign from the throne, His Majesty would easily be able to make a living—as a music conductor. Judging from the fact that the King is very devoted to his country and aware of the responsibilities of his high office, the chances for the music public of the world ever to witness the King on the podium of concert halls are very remote. But the music-loving Danes loyally hope that time and circumstances will permit their ruler to pursue his unusual hobby.

While many sovereigns of both ancient and modern times have been excellent amateurs as musicians and composers, King Frederik seems to be the only one to have chosen the complicated rôle of orchestra conductor. In Danish history, there have been several talented amateur musicians of Royal heritage, and even as far back as before Christ, the Danish King Volther, according to the saga was able, with his harp playing, to arouse all kinds of human emotions.

Among the Hapsburgs there have been many accomplished musicians, and Louis XIII of France was an avid amateur musician. King Frederik's namesake, King Frederick the Great of Prussia, played the flute diligently, and was also an industrious composer of concertos. Of recent times, Albert Edward, the English Prince Consort, played effectively, as did Queen Victoria in her youth. Among the American Presidents, Thomas Jefferson is known to have been a devoted lover of the violin and President Warren Harding boasted often of his early musical acquirements. The present heads of state, President Harry S. Truman, who is a good pianist and an enthusiastic lover of music, and King Frederik are outstanding musical contemporaries.

The King's interest in music is not just a whim. To him, it is something very important, and he has done a great deal of research to acquaint himself with all of the intricacies connected with the art of conducting orchestra music.

King Frederik's first tutor and constant inspirer was his mother, Queen Alexandrine, from whom he inherited his musical gifts and artistic interests. As a child he displayed his rare interest and exceptional talent for producing harmonious music. By starting out in learning the piano and violin as his favorite instruments, the young Crown Prince showed early his inclinations for the rôle of a conductor, and as a Boy Scout he often conducted an enthusiastic orchestra of team mates when spending his summer vacations in the Royal Palace of Marselisborg in Jutland. His younger brother, Prince Knud, who is also a great lover of music, has been from the very first one of the King's most devoted followers.

The young Prince was fortunate enough to have as his private tutor the outstanding teacher of violin at the Royal Danish Conservatory of Music, George Hoeberg, who was also a conductor of the Royal Opera Orchestra for more than fifteen years. George Hoeberg studied piano, violin and (Continued on Page 464)



DANISH CARICATURE OF AN ORCHESTRA WITH THE ROYAL CONDUCTOR AND AN ADMIRAL ON THE LEFT PLAYING A CLARINET



COPENHAGEN'S ROYAL OPERA HOUSE



# The Teacher's Round Table

Conducted by

Maurice Dumesnil, Mus. Doc.

## Playing by Ear

In the February issue of *ETUDE* you stated that playing by ear is wrong and leads nowhere. Why? The people I have heard play by ear have done a wonderful job. I wish you would explain to me why it is not all right to play by ear.

—(Miss) J. A. M-K., Kansas

I can only stand by what I said in the February issue: playing by ear can only be acceptable when done occasionally and exceptionally. If done constantly and exclusively it amounts to nothing more than an amateurish process that leads nowhere. I might ask you a question: *Whom* did you hear, and *what* did those people play? Of course it is possible for anyone gifted along that line to do a "wonderful job" if the music reproduced consists of popular ditties or novelties. But this is neither the kind of compositions nor interpretations that this department wants or cares to be concerned about. Could you imagine anyone playing a Fugue from Bach's "Clavichord" or one of Beethoven's last Sonatas by ear?

Higher aims require a deeper penetration of musical theory and rules. One simply cannot do without them.

## Ravel's "Mother Goose"

A friend and I have been asked to play the "Mother Goose" suite by Ravel for our music club next fall and I am also to give some verbal comments on this composition. Could you give me some information concerning it, when it was written, and what is its particular background?

—(Mrs.) H. E. W., Pennsylvania

Because his compositions are so carefully polished, with every detail adjusted with supreme craftsmanship, Ravel has sometimes been compared to a "Swiss watchmaker." For the same reason it has been contended that his style is sometimes artificial, that his attention to minor issues makes him overlook the broader, sweeping lines, and that his expression emanates more from the intellect than from the heart. That such criticisms are unjustified is amply proven by the "Mother Goose" suite. Although it is a small composition, it overflows with a spontaneity, a gentle tenderness, a poetic appeal which cannot be found in equal degree in any of his larger works. It was written in 1908 for his little friends and playmates, Mimmie and Jean, daughter and son of Ida and Cipa Godebski. Whenever Ravel had any free time he loved to go there and forget the cares of his musical career through playing games with the children and telling enchanting stories that made them open big eyes and listen rapturously. Such was the origin of "Mother Goose."

The first number, *Pavane for the Sleeping Beauty*, is only twenty measures in length, but it is notable for its sensitive, mysterious, melancholic atmosphere. *Hop o' My Thumb* (after one of the "Contes de Perrault," famous French



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

author of the XVIIth Century) tells of a woodcutter's children who got lost in a forest. The music describes their anguish, in which some birds join with their distant, wailing cries. Says Ravel: "He thought he could easily find his way home by scattering bread crumbs along his path, but he was astounded when he discovered that none of them was left because the birds had come by and eaten everything." *Laidronette*, Empress of the Pagodas, has a Chinese background. It tells of a beautiful young maiden doomed to ugliness by the curse of a witch. So *Laidronette* (in French, "the ugly one") remains in seclusion in her castle. One day a huge green serpent kidnaps her and carries her away to sea. Their little boat is wrecked on the island of the Pagodins, tiny creatures whose bodies are made of crystal, porcelain, and precious stones. As they caught sight of her they began to sing and play on their instruments. Some had theorbs made of walnut shells; others played on viols made of almond shells, for they had to be fitted to their size. *Laidronette* is made Empress of the Pagodas and she marries the green serpent, who is instantly metamorphosed into a handsome young nobleman, while her beauty is restored. For the fourth number, *Dialogue of Beauty and the Beast*, Ravel quotes a few lines from Madame de Beaumont's famous story:

"When I think of the goodness of your heart, you do not appear to me so ugly," says Beauty. "Nevertheless I am a monster." "But many men are more monstrous than you are." "I wish I had intelligence and could devise some nice words of thanks but . . . I am only a beast." A short silence, then the Beast speaks again: "Beauty, will you be my wife?" "No, beast." "Then I shall die content for having had the privilege of laying my eyes upon you." "No, my dear-

Eminent French-American  
Pianist, Conductor, Lecturer,  
and Teacher

est Beast. You shall live and be my husband!" Here again everything ends well: the beast vanishes and in its place there is now a beautiful Prince Charming.

In the concluding piece called *The Fairyland Garden* Ravel takes us into a magical realm of gorgeous flowers as he builds up a powerful climax in which joyous bells ring and bright trumpets are heard, celebrating the sunshine.

The "Mother Goose" suite has become very popular through orchestral performances and recordings. It is also frequently played on two pianos. But it is interesting to point out that the version for one piano, four hands, is the original form by Ravel and published in 1910.

## Helps to the Beginner

"Helping each other is one of the greatest means of obtaining personal satisfaction." With this quotation from "Helps to the Beginner" as a headline, Raymond Wm. Terhaar of Rochester, New York, sends an interesting communication concerning early chord study and elementary principles of relaxation. The value of the latter, particularly, is so great that any new idea dealing with it is worthy of examination and experimentation. I have often pointed out the importance of practicing relaxation at an early age, when the body is still in a formative stage and when joints and muscles are receptive and pliable. Mr. Terhaar proposes three exercises which he claims have brought fine results even in "bad cases," because they tend to give the pupil the necessary habit of alternating contraction and relaxation. They apply to both hands.

1. Press and hold down a fifth (C-G, or any other) with the first and fifth fingers. Lift up and bring in the three middle fingers, not forcing them too much; then back down again, resting and relaxing on key tops without pressing them down at this time. Repeat ten times, and remember that relaxation is just as important as contraction.

2. Press a note and hold down with the first finger, lifting the other four fingers high (like in the preceding exercise), then down again relaxing on key tops.

Next: press and hold down second finger, lift and relax as above with first, third, fourth, and fifth fingers.

Continue along the same lines and using the third, fourth, and fifth fingers in the same manner. Repeat each formula ten times.

3. Keep all fingers high, and press a note with the thumb. Repeat ten times, relaxing between contractions. Do likewise with the second, third, fourth, and fifth fingers.

Now for chord study. It can be simplified by grouping them according to identical fitments and as follows:

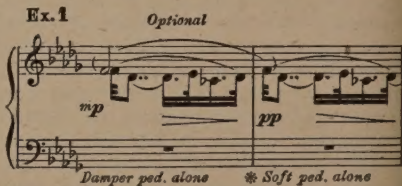
C-F-and G (three white keys). D-E-and A (one white, one black, one white). D-flat-E-flat-and A-flat (one black, one white, one black). Finally, G-flat has all black keys, B-flat has one black and two whites, and contrasting with the latter B-natural has one white and two black.

The above is simple enough and should be understood and assimilated easily by young pupils. Of course the study of chords through finger position is a mere simplification which should in no means preclude the theoretical study of their formation and relationship later on. But the material presented above shows ingenuity, and can likely be of valuable help in the early grades of piano tuition.

## Reflections in the Water

At your Debussy recital in Chicago you played *Reflections in the water* and I noticed that at the third line, last page, you did some effects that are not indicated on the music; you also played the arpeggiated unison notes differently. I would like to teach it that way for it sounded very lovely. Would you mind telling me exactly how it is done? Thank you very much in advance.—(Mrs) H. L. G., Illinois

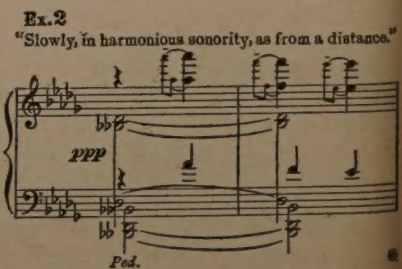
I have been questioned so often about this particular passage that I welcome this opportunity to go into details concerning its tone production and pedaling. In Measures 2 and 3 of the third line, last page, play with a marked contrast of coloring and as follows:



Put the damper pedal *alone* as indicated above, and be sure to hold it down during the whole measure. Make the *p* tone a substantial one, bordering on the *mp* or even the *mf*. Then play the second measure with the soft pedal *alone*.

For a still lovelier effect you can hold down the first F with the fourth finger, without repeating the identical F in the second measure. The tone will then emerge from the "blur" as an echo heard from afar. I wouldn't recommend the latter, however, unless a grand piano of the highest quality is available.

In Measures 4 and 5, third line, roll the arpeggiated notes from the top downward, with a slight accent on the top notes:



Debussy himself showed me those lovely points in the interpretation of a piece which has now gained wide popularity. If carried out with the proper liquid, elusive tone, they will not fail to enhance its poetic appeal.



# Education in Opera

by ROSE HELYBUT

## A Conference with BORIS GOLDOVSKY

Supervisor, Opera School, New England Conservatory



BORIS GOLDOVSKY IN REHEARSAL

Boris Goldovsky was born in Moscow, of a remarkably gifted family. Lea Luboshutz (Goldovsky), the violinist, is his mother; Pierre Luboshutz, the pianist, is his uncle, and music has always been the first need of his life. At thirteen, young Boris entered the State Academy of Music in Berlin, later transferring to the Liszt Academy of Music in Budapest, where he received the Artists' Diploma in 1930. That same year, he came to the United States, entered the Curtis Institute, in Philadelphia, and was graduated two years later. Although Mr. Goldovsky began his career as a pianist, he soon turned his attention to conducting and operatic work, serving as Assistant Conductor of the Philadelphia Orchestra opera productions (under Fritz Reiner), and of the Cleveland Orchestra opera productions (under Artur Rodzinski). He worked simultaneously as Head of the Opera Department of the Cleveland Institute and as Head of the Piano Department of Western Reserve University, and was put in charge of music in the Opera Department of the Berkshire Festivals. Currently, Mr. Goldovsky is Head of the Piano Department of the Longy School of Music, Cambridge, Massachusetts, Artistic Director of the New England Opera Theater (which he founded), Head of the Opera Department of the Berkshire Music Center, and Intermision Commentator for the Metropolitan Opera broadcasts.—Biographical Note.

A SERIES of happy circumstances have enabled me to develop certain theories of opera production which not only satisfy my personal requirements but which, I believe, can bring about entirely new concept of opera in this country. While working in Philadelphia, under Fritz Reiner, developed a strong interest in the dramatic and music, as well the purely musical aspects of opera. Later, when I worked under Artur Rodzinski, in Cleveland, I began experimenting! It seemed to me

that the chief needs of opera were a closer integration between dramatic and musical values, and a deeper sense of personal responsibility among the members of the operatic casts.

### An Experiment Begins

As a concrete approach to solving these needs, I set out to develop productions in which the unfolding of the stage play should be as convincing and as compelling as the accompanying music, and in which each individual performer would feel himself responsible for the conviction and the compulsion engendered by the performance. Both of these needs were not conspicuously served in what I may term "conventional" opera: that is to say, the stage play in traditional opera was far from being either convincing or compelling (most people seem to regard operatic acting as a series of wide-flung, unnatural gestures which must be accepted for the sake of the arias, with the result that the purely dramatic aspects of opera remain something toward which the intelligent listener feels apologetic); and the responsibility for the performance was lodged in the hands of two hereditary enemies, the conductor and the stage-director, each of whom inclined to insist on the exclusive importance of his own special department with the stage-director invariably losing out. Add to this the widely prevalent "star system," whereby listeners come to hear celebrated vocalists instead of an operatic masterpiece, and you have a general concept of opera which, to say the least, could admit of improvement!

Purely for my own satisfaction, I determined to experiment with such improvement. In Ohio, I organized three companies—one in Cleveland, one in Akron, and one in Canton—whose members I trained myself in dramatic as well as musical expressiveness, and which functioned as independent though related units. Each company had, in general, its own members (though occasionally a singer in one troupe might be loaned to another), and we had absolutely no star-name guest importations. Likewise, scenery and costumes might be rented out by one group to another. Other than that, the three companies prepared, rehearsed, and presented opera independently, and were fortunate enough to win great success.

My next piece of good luck was to be invited to

direct the operatic work at the Berkshire Festivals, under Dr. Koussevitzky. The singers here are most carefully selected, and I thus had the advantage of training exceptionally gifted young artists along what, to me, seem the only justifiable lines for sound operatic production. Then, in 1946, I found myself in a very peculiar position. I had developed and demonstrated sound operatic ideas, I had trained a large group of excellent artist-performers according to these ideas—and there was nothing for them to do! Accordingly, I sought financial support in the form of an outright gift (opera cannot be self-sustaining), and launched the New England Opera Theater, in Boston.

We started in a modest way, giving but three operas, in a small hall. By the next season, we had progressed to the Boston Opera House.

This past season, our third, has seen four productions. Our growth has been intentionally slow. We have expanded only as our financial resources and the size of our audience have permitted. For neither has there been any compromise with our artistic ideals. In our three seasons we have given to large and enthusiastic audiences, in a city not ordinarily noted for receptivity to unfamiliar operas, such works as Mozart's "Idomeneo," Rossini's "Turk in Italy," a restored "Carmen" with the original dialogues, Puccini's "Cloak," and Menotti's "Old Maid and the Thief," as well as the more familiar "Marriage of Figaro," "Don Giovanni," and "La Bohème."

### Developing Self-Confidence

Now, what happened to us can happen to any well organized opera venture, and so I should like to enlarge upon the chief production elements that have served us. First of all, our singers are made to feel that they are competent artists, upon whom the conductor, the stage-director (I assume both these posts, directing both stage work and music, but the principle would be the same if we had two such directors), and the audience can absolutely rely. Our strictest rules, both for principal singers and chorus, are that they shall never look at the conductor, and that they shall receive no cues, promptings, or assistance of any kind from backstage. This means that both principals and chorus members must be entirely sure of every cue, every entrance, every exit, every bit of



stage business, every note, every tone, *within themselves* and without further help. This, of course, cannot come about without the most arduous and painstaking preparation.

This preparation rests upon certain creeds. I believe that each participant in a performance of opera must be thoroughly familiar with every detail of the entire work. I believe, further, that everything that happens in the music (singing and orchestra) must result as the natural expression of what goes on within the individual characters on the stage. The mood and excitements of the music are the result of the mood and excitements generated by the play on the stage. In this form, drama and music are fused into one inseparable whole. Such an approach is a far cry from the senseless posturing and gesturing that only too often "accompany" vocal tones. It is the basis for integrating music and stage into a unified expression. It makes the drama of the opera as important, as worthy of following, as the music. And this, it seems to me, is the first fundamental of living, compelling opera!

Our preparation for musical-dramatic theater involves intense rehearsing. How many rehearsals do we require? As many as are needed! It may be two hundred. For our first performance (Mozart's "Marriage of Figaro") we had one hundred and twenty rehearsals. Our work begins with the text, the play. Our company members read it, familiarize themselves with it, and then come together with me and my staff of splendid assistants, for discussions. They must be prepared to answer certain basic questions about the characters they are to portray: questions like, Who am I? How old am I? How do I earn my living? What happens to me? Whom do I meet? What do I know of the dramatic events? What do I not know? What would I be likely to do between acts, when I am not on the stage? Our members are entirely steeped in and identified with the characters they play *before* stage work begins. Then we start afresh, inducing the characters (not the performers!) to behave like themselves. In third place, then, these aware and developed stage-characters express themselves in music. The work does not admit of stars. The singer who portrays the name-rôle in Mozart's "Idomeneo," for instance, may go on in the chorus in "La Bohème."

### A Logical Viewpoint

Our performances are sung in English. Not for the usual reasons! Most arguments in favor of opera in English stress the value to the listener, in enabling him to understand the words. My theory still keeps the listener in mind, but from a different angle of approach. I believe that generally (there are exceptions, of course), no one can think or feel sincerely in any language except his own. Our performers are not permitted to have thoughts or feelings except those of the characters they portray, and this is impossible if the language they use is not a direct and immediate one. American singers, in America, therefore, are most communicative in English. The listener's *understanding* of the words is less important to me than his being assured of the impact of a completely natural, sincere, convincing performance.

After three seasons, our New England Opera Theater made great gains. We sold out our house! Boston editorials expressed pride and pleasure in us! Other

people began to hear about us! We were offered tours (which we generally produce to piano accompaniment)! We have played in all parts of New England to thousands of people who never heard opera before. Even the criticism levelled at us has been extremely encouraging! A major fault found with our productions, mostly by old time opera goers, is that our performances are dramatically so absorbing that watching the play detracts from concentration on operatic singing! I am delighted with this criticism—and yet, it has extremely serious aspects.

To say that vividness and credibility of dramatic play *detracts* from opera indicates only too clearly that our national concept of opera is not quite mature. (That, precisely, is why opera is not as popular in America as it deserves to be, and as it is in other lands.) The intention of the operatic composer is, not to create a vehicle for vocal display, but to achieve a complete integration of musical and dramatic illusion. The listener who still requires "a veil of mystery" to surround his operas, is quite simply out of step with the basic purposes of Mozart, Verdi, Wagner. Opera is meant to be understood, not to be veiled! If opera is ever to become a truly popular medium in America (rather than to remain merely a socially glamorous means of hearing famous stars pour out the familiar arias of familiar works, to the accompaniment of meaningless words and the kind of gestures that cause a drama-lover to bite back a smile), it must be presented as an absorbing combination of great music and good theater. The audience must see what it hears. That, I feel certain, must, and will be the goal of the opera of the future.

### Attaining the Goal

How to secure such opera? Well, what we have done, others can do! Any community that has a sufficient number of good singing voices coupled with native dramatic intelligence, and a sufficiently interested public leadership, can most certainly make an attempt at launching a musical-dramatic theater. The keynote of such a venture must be the complete integration of performance values; the complete, dedicated responsibility of the performing artists; and enough financial security to make the try. For American players, performing in America to American audiences, I advocate productions in English. By way of warning, however, let me say that English opera is advisable *only* when the performance has been studied, rehearsed, and polished to as near perfection as it is humanly possible to come. Second-rate performances are far better in a language that cannot be understood! The "veil of mystery" can mercifully hide many a defect of a bad performance, and can be dispensed with only in performances that actually have something to say.

It is hardly necessary even to mention the enormous advantages that will accrue to the American public if and when the great works of the musical theater are mounted in an integrated, comprehensible, intelligent way. Certainly, America needs opera—even more, though, she needs a large number of graphic illustrations of what opera can really be! Educate our people to the true worth of opera, and we shall see America taking as foremost a rank among opera-loving nations as she does in practically everything else!

## Invention in Music

(Continued from Page 459)

the product. The right kind of technical drill, administered by a master teacher with proper relaxation and without strain, puts the young artist in possession of a kind of finish, polish, accuracy, tonal background, and mastery that remain with him for a lifetime.

American teaching specialists have been most inventive. Makers of instruction books, including Theodore Presser, Guy Maier, John M. Williams, John Thompson, Bernard Wagness, Louise Robyn, Mary Baker Mason, Ada Richter, Silvio Scionti, Bernice Frost, and many, many others, have all made notable contributions. Such books, apparently simple, require long experience and special clinical study to assemble. When engaged in writing "Music Play for Every Day" and "Happy Days in Music Play," your Editor kept the material in hand for years, trying it out continually with little pupils, and inventing fresh devices to supplant parts that did not work out so well in the teaching laboratory. It was astonishing, that in a field which had been ploughed so many times by other practical works, new ideas could be uncovered which were demonstrably superior to older methods of presentation.

Theodore Presser, an indefatigable worker in this field who reveled in every successful page he produced, when com-

piling his numerous instruction books and graded series of studies, went about this work with the greatest delight and enthusiasm, and always showed very high inventive ability. With W. S. B. Mathews and other pioneer musical educators associated with him, he did more to produce a great volume of music teaching material in the field of piano study than any music educator of the past century, and it is still actively used.

The idea of assembling collections of educational musical materials in books is an ancient one. "The Fitzwilliam Virginal Book" for seventeenth century instruments was one of these. This work was also known as "Queen Elizabeth's Virginal Book," but inasmuch as the royal keyboard virtuoso's life span ran from 1533 to 1603, and as the Fitzwilliam Book contains a piece by Dr. John Bull dated 1621, it is obvious that Good Queen Bess never saw it. Since that time, however, there have been innumerable collections. Gradually, attempts were made by various compilers to present the compositions in progressive grades.

The spirit of Yankee invention is abroad in the land. Already, our American compositions and orchestral arrangements have shown devices that would have given great delight to a Brahms and a Berlioz.

## Denmark's Royal Conductor

(Continued from Page 461)

composition, and after a short period as an orchestra musician, he was called upon to instruct the young musical generation of Denmark. George Hoeberg has composed several pieces of music, including an opera, and conducted many important opera performances, and is considered one of the finest present-day musicians in Denmark. His position has acquired a special nuance, by his connection with the musical life of the Royal Court.

A mutual friendship flowered between Hoeberg and the young Crown Prince and the latter's enthusiasm and willingness to endure long hours of study of classical music prepared him for his knowledge in the minutest detail, of all of the masterpieces of orchestra music. Under the kind but firm instruction of George Hoeberg, Prince Frederik acquired enough technical skill to conduct several master works. It was a great day for the Crown Prince when his father, King Christian X, for the first time, allowed him to conduct the Royal Life-guard's famous orchestra, after the Grand Dinner on his birthday, March 11. In the years to come it was an annual tradition for him to conduct the Guard's brass-band, playing in their picturesque and historic uniforms with big, black bear-skin headgears.

As a young naval officer on duty aboard ships taking his father on many journeys to Iceland and Greenland, Crown Prince Frederik had great success in often conducting the Royal Navy's Band. The Crown Prince joined in the struggle to maintain this Band,

but in the early twenties it was dissolved in order to keep the expenses of the navy within the appropriated budget.

As often as his military duties allowed, Crown Prince Frederik was seen in the Royal Theater or the Odd Fellow Palais with the orchestral scores in his hands, following closely the performance of his tutor or of his friend and musical advisor, Johan Hye-Knudsen, who since 1925, has been a conductor of the Royal Opera Orchestra and one of the most popular musicians in the country.

### A Wagner Enthusiast

The Wagner Operas are favorites of King Frederik, and as a Crown Prince he visited several times the Richard Wagner Theater in Bayreuth where yearly musical festivals have been held since 1876. The King is also a profound admirer of the great Wagnerian singer, Lauritz Melchior, who performed in the Royal Theater in Copenhagen before he became a famous star with the New York Metropolitan Opera. By special Royal permission, Lauritz Melchior still carries the title "kgl. Kammersanger" (Royal Chamber-Singer).

Just as the Swedish are proud of their wealth of old fiddler's music, so the Danish are proud of their medieval dance tunes. It is only natural that King Frederik has been an ardent student of the old Danish composers, Thomas Laub and Buxtehude, the former having remodeled the medieval song and the latter having composed immortal works of triple sonatas, cantatas, and other pieces.

(Continued on Page 466)





WARM WEATHER MEANS NOTHING  
TO THESE STUDENTS  
*A 'Cello Class at Interlochen  
in Northern Michigan*

# Fiddling While the Sun Burns

by DR. W. SCHWEISHEIMER

Dr. Schweisheimer, noted Viennese authority upon hygiene, now resident in America, gives practical hints to musicians who suffer from the heat in summer.  
—EDITOR'S NOTE.

A PIANIST who wishes to keep cool in summer should avoid the opening movement of Beethoven's "Appassionata" Sonata. Chopin is hotter work than Mendelssohn, and the Liszt B Minor Sonata stands at the top of the heat-producing list. You are obliged to play Beethoven in hot weather, is better to choose a minuet than the stormy rondo, "Over the Lost Penny."

This is the advice of the Russian hygienist, Prof. Vladimir Okunewski. In laboratory tests, Prof. Okunewski discovered that a pianist sitting quietly at the keyboard consumes .89 calories of heat per minute. Crescendos and arpeggios raise the pianist's temperature 1.47 calories. Playing Mendelssohn's songs requires 1.19 calories per minute; the Beethoven "Appassionata," 2.13; Chopin's A-flat Polonaise, 2.43.

Prof. Okunewski found a significant difference in rehearsal and actual performance. The Liszt sonata in rehearsal consumed only 1.63 calories per minute; at the concert, 2.64 calories.

Playing the piano, as every musician knows, is hard work. If to this is added a hot room, insufficiently ventilated, and warm formal clothing, the performer is in danger of heat prostration.

In "Harold Bauer: His Book," Mr. Bauer recalls his discomfort while playing a concert in Havana, in over full-dress clothes, with the thermometer at 90° in the shade. And Hans von Bülow once walked out of an overheated concert hall, observing tartly that he was a pianist, not a palm tree.

The overheating of the musician's body varies with

the kind of music he plays. A swing musician needs at least four times as many caloric units as the player of a funeral march.

Efficiency, too, suffers in hot weather. Far short of such extremes as heat cramps, heat exhaustion and heat stroke are the sensations of drowsiness and lethargy induced by hot weather.

The mildest form of heat exhaustion is a combination of lassitude and headaches, sometimes followed by nausea. In extreme form, heat exhaustion can be fatal. New York City had double the usual number of deaths from heart attack during the 1948 heat-wave. Most heat deaths are heart deaths.

Musicians, like everyone else, show varying degrees of tolerance for hot weather. Some musicians suffer during a heat wave; others endure it without a great amount of discomfort.

Most fortunate are those musicians who can fiddle, play the piano or sing in an air-conditioned theatre or broadcasting studio. A difference of twenty degrees below outdoor temperature is very pleasant. Most homes and concert-halls, however, are not air-conditioned. The average musician must rely on more orthodox ways of keeping cool.

Many people are refreshed by a hot bath during the warmest part of the day, followed by hot tea or hot lemonade. The warm bath or shower opens the pores, enabling the body to throw off heat rapidly.

But this method is not to everyone's taste. Many people prefer cold showers and iced drinks. The latter should be non-alcoholic during the day; alcohol produces body heat and increases one's discomfort from the heat. Tea, hot or cold, is a good thirst-quencher. So is water; but when iced it should be drunk slowly.

Perspiration takes large amounts of salt from the body. A one percent concentration of salt water (about one teaspoonful to a quart of water) will prove refreshing. A 15-grain salt tablet serves the same purpose. This will replace the salt lost through perspira-

tion. Though salted drinking water is not very palatable, it is a good recipe for anyone engaged in strenuous work in hot weather.

Holding the wrists under cold water is refreshing, though the effect does not last long. The arteries are just under the skin at the wrist, so that cool water immediately lowers the temperature of blood in the arteries. Rotating forearms and elbows gently in a basin of cool water is also helpful.

Acquiring a deep tan seems to be a universal ambition of musicians, especially those performing at summer festivals and resort hotels. And sunlight is a natural medicine—within limits. Like most things, however, it can be taken to excess.

Musicians frequently underestimate the danger of sunbathing. During World War II, an industrial magazine calculated that of the sixty million persons then working, fifteen million "indulged in sun irradiations far exceeding their safety tolerance." That is, got badly sunburned. This resulted in fifteen million burns, ranging in severity from mild discomfort to hospital cases. Half were of sufficient severity to cause the loss of a day's work.

The actinic, or ultra-violet, rays of the sun are the chief cause of sunburn. Sunburn is usually a first or second degree burn. It may be accompanied by fever. Sun enthusiasts point out that animals are great sunbathers. They forget that warm-blooded animals are generally protected by fur or feathers. Human skin is more vulnerable.

Taking the sun in small doses, gradually increasing length of exposure and building up a protective coat of tan is the best way to prevent painful burns. Too much sun is the cause of restlessness, nervousness and insufficient sleep.

Experiments by Luckeish have shown the effects of the June sun at noon on untanned skin to be: After twenty minutes, slight reddening; after fifty minutes, vivid reddening; after 100 minutes, a painful burn;



after 200 minutes, a blister. Ultraviolet reflections from water may increase the effect of direct sunlight 100 per cent.

Most people cannot associate the warmth and relaxation of sunbathing with potential danger. Therefore an efficient sunburn preventive is a good safety measure. Such preparations exist in cream, oil and lotion form. They contain an "ultraviolet screen," in solution or suspension. Esters of para-amino-benzoic acid have been found useful as sunburn preventives. Other chemical compounds in various proportions are available for this purpose.

An efficient sunburn preventive should not permit passage of more than 25 per cent of the effective rays of the sun. The same materials are valuable for treating the painful and irritating after-effects of cases of sunburn.

### What to Eat and Wear

The white-collar man, according to Dr. Carey P. McCord, is "a being in a sack pulled tight at the neck by a constricting collar." This is the source of much of his hot weather discomfort. It is possible for men's white collars to produce heat prostration in severe weather. All clothing on hot days should be open at the neck. For summer comfort, the best-dressed man is the enlisted sailor, wearing his summer "whites," bell-bottomed and fully open at the neck.

Color plays a part in summer comfort. White material absorbs least heat from the sun; black absorbs most. If the heat-absorbing capacity of white is put at 100, pale yellow is next best, at 102; light grey is rated 150; red, 168; light brown, 198; and black is last with 208.

What musicians eat is as important in hot weather as what they wear. Light, easily digested food in moderate amounts will help to keep down body temperature. Fruits, vegetables and salads are particularly appropriate hot-weather dishes.

But nourishment is still necessary. The old idea that one should eat less proteins (meat, eggs, etc.) in hot weather has been disproved by the researches of Forbes and Swift. Musicians obliged to work hard in hot weather need their normal three meals a day. The energy needed for doing a good job must come from energy-building food.

### It's the Humidity

There is truth in the old saying, "It isn't the heat, it's the humidity." In securing relief from the heat, evaporation of moisture from the skin plays an important part. The combination of high temperature and high humidity is almost unbearable because the moist air prevents the body from taking the normal course of releasing its surplus heat through the natural process of evaporation.

Thus the musician's chance for summer comfort depends to some extent on whether he is spending his summer in Arizona, in the Rockies, or New York.

If one is in Arizona, statistics prove he is 28 times more likely to fall victim to a sunstroke than a New Yorker. Heat and sunstroke, oddly enough, do not take their greatest toll in the Southern states, but in the Midwestern states of Minnesota, Michigan, Wisconsin, Illinois, Ohio and Missouri.

During a heat wave, the most dangerous part of the day is between 2 and 5 p. m., following both the heat peak and the noonday meal. The second largest number of heat exhaustions occur between 7 and 10 p. m. Musicians can often avoid the first danger-period, but their performances generally take place during the second. And indoor temperatures often remain high after it has become considerably cooler outside.

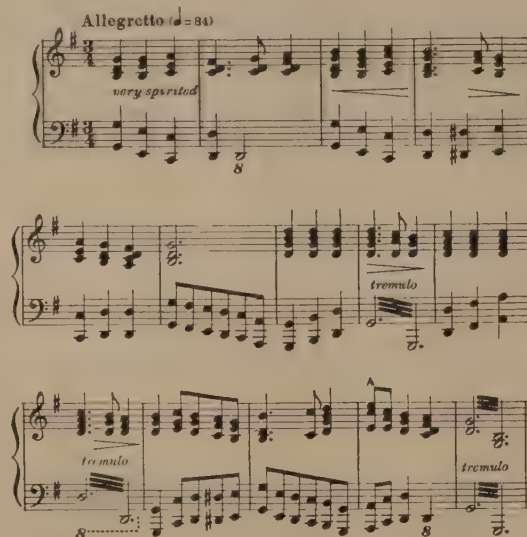
Men are three times more susceptible to heat stroke than women. And contrary to widespread belief, Negroes are two to six times more susceptible to heat than whites. A Negro saxophonist or drummer may suffer in temperatures a white musician is able to endure quite well.

An interesting job may help one forget the heat, even enjoy a heat wave. The less we think about the heat, the easier it is for us to put up with it. Physical or mental agitation speeds up circulation of the blood, producing supplementary heat. In order to keep cool, keep calm. If you feel like quarreling, wait a few months; winter is a better time for that.

## Hail Rotarians, Kiwanians, Lions, Optimists, and Members of All Service Clubs!

IF you know a member of any service club, show him this. He may be very much interested. Your Editor, who has been a member of Philadelphia Rotary for many years and has spoken at service clubs of all types all over the country, has noted the custom of opening the meetings with the singing of "My Country, 'Tis of Thee." Sometimes the accompanist is an intelligent pianist who realizes that when one accompanies a lusty crowd of men the ordinary hymn arrangement does not suffice as a background. It calls for a vigorous, sonorous accompaniment, which is not overelaborated but sufficiently forceful to provide a strong melodic and harmonic support.

Your Editor, who has occasionally been asked to accompany at service club meetings, devised the following piano accompaniment, providing a more sonorous bass and less hackneyed harmony.



Many will prefer to transpose this down to the key of F or the key of E-flat to suit the average male voice. The accompaniment is simple and may be memorized in a few minutes. We shall be glad to hear from clubs or any groups that have tried it out with the usual unison singing.



### TUNING INSTRUMENTS ELECTRONICALLY

A new electronic device is being used in schools to insure accurate tuning of both string and wind instruments. It is called the Conn Lektro-Tuner and is manufactured by the C. G. Conn Company, the world's largest manufacturer of band instruments.

## Denmark's Royal Conductor

(Continued from Page 464)

of chamber music which were the forerunners of Bach's and Handel's music.

The great name in the history of Danish music—Carl Nielsen—is a favorite composer of King Frederik. Carl Nielsen is a composer who is able to express lightness and humor in his music. One of the King's favorite operas is Melsan's "Mascarade." While the King has always favored classical music, he has through his presence patronized the first performances of works by younger Danish composers, Knudage Riisager, Niels Viggo Bendtson and Vagn Holmboe.

In 1935, Crown Prince Frederik married Princess Ingrid of Sweden, daughter of the Swedish Crown Prince Gustaf Adolph, who shares her husband's interest in music, and there is no doubt but that the Royal couple's three daughters have inherited musical talent from their parents. The eldest, eight-year-old Princess Margrethe, and her cousin, Princess Elisabeth, daughter of the King's brother, are both eager piano players.

In 1938, the Crown Prince Frederik took over the patronage of the Royal Opera Orchestra, playing in the Royal Theater which just recently celebrated its two hundred years of existence. Two days before his thirty-ninth birthday, Crown Prince Frederik conducted the last movement of Tchaikovsky's "Pathétique" Symphony, and the Overture to his favorite Wagner Opera, "Die Meistersinger." This transfer of the baton was the orchestra's birthday present to the Crown Prince, and since that day, it has been a tradition.

### A Varied Repertoire

The Royal Opera Orchestra, which consists of sixty-five men and four women musicians, has always played under the Royal Conductor in private—first as a Crown Prince and later as King, and the repertoire covers many fields of orchestra music—symphonies, overtures, and piano concertos. The concerts have had the same outward conditions as the Orchestra's normal appearance, the only difference being that only Queen Ingrid and the Queen Mother, Alexandrine, the King's teacher, and families of members of the Royal Opera Orchestra have been present.

The King has always considered his musical accomplishments as belonging to the Royal family private life, and the Danish press, which in all other matters is in a position to report more fully of the Royal Court proceedings than many other European Courts allow, has never been admitted to the King's concerts.

Those who have witnessed the King's concerts, however, all agree that it always has been a unique and exciting experience to watch the King's natural craftsmanship in conducting even the most difficult pieces of music. The most outstanding feat in the experience of the Royal Danish Conductor, has been the private performance in the Royal Theater of Mascagni's Opera, "Cavalleria Rusticana," on March 26, 1946. With only a few piano rehearsals and one final rehearsal of this beautiful opera, the King gave a display of his technical conducting talents.

Shortly after the end of hostilities in Europe, the Danish State Radio dedicated in the autumn of 1945 its Radio House, situated in the heart of Copenhagen and which was only partially completed when the Germans occupied Denmark. The Concert Hall in the Radio House is the most modern in Europe. To give it the best possible acoustics, it is shaped like a violin and from here are broadcast the famous "Thursday Concerts," under the direction of distinguished international conductors.

### Acclaim from the Orchestra

On the day of the dedication, Crown-Prince Frederik expressed his wish to conduct the Radio Symphony Orchestra of ninety-two members, and subsequently he has often directed this orchestra, as well as the Tivoli Symphony Orchestra, playing every summer in the famous Tivoli playground in Copenhagen. Members of the orchestras, who have played under him all agree that the King, by (Continued on Page 501)



## A REMARKABLE BRITISH MUSICAL CENTURY

"THE MIRROR OF MUSIC." In two volumes. By Percy A. Scholes. Pages, 964. Price, \$25.00. Publisher, Novello and Company, Ltd., and Oxford University Press.

No one could possibly have held up the looking-glass to British musical life from 1844 to 1944 better than Percy A. Scholes, M.A., D. Mus(Oxon), Dr. Es. Lettres (Lausanne), Fellow of the Society of Antiquaries, Fellow of the Royal Historical Society, Corresponding Member of the American Musicological Society.

In accomplishing this huge work Dr. Scholes has used as his background the venerable "Musical Times" of London, without which it would have been literally impossible to bring together such a book.

Dr. Scholes writes, "The 'Musical Times' was born of a mania which, largely promoted by a foreign immigrant, suddenly overspread our country. This was a mania (and mania is not too strong a word) for, of all things in the world, *sight singing!*"

The foreigner's name was Joseph Mainzer, born in Frier, Germany, 1801, and died at Manchester, 1851. The son of a butcher, he became a choir boy and was ordained for the priesthood in 1826. Dr. Scholes traces his romantic career and describes his remarkable versatility. Deciding to devote his life to music, he renounced the church and moved to Brussels, to Paris, and finally, in 1841, to London, becoming a kind of itinerant missionary of sight-singing. He landed in England with no knowledge of the language, but in two months he was conducting successful classes in sight-singing. In a year he started a general musical journal, "Mainzer's Musical Times and Singing Circular." In six months he announced that he had sold 100,000 copies of his textbook "Sight-Singing for the Millions." His chauvinistic musical campaign is one of the peculiar phenomena of musical history. It has affected all English musical life to this date, and is the foundation upon which the amazing British interest in choral singing was built. Mainzer, now forgotten except by musicologists, was actually one of the great inspirational factors which has molded all British musical art. In 1844 "Mainzer's Musical Times" was taken over by the eminent Vincent Novello (1781-1861), founder of the great British firm of music publishers now known as Novello and Company, Limited.

Dr. Scholes has dug deep into the great mine of musical interest contained in the "Musical Times" during the century 1844 to 1944, and by careful selection and editing has produced a pair of volumes which are absorbingly interesting. It would take "a month of Sundays" even to sketch the contents of these books, which we hope ETUDE readers will have the joy of reading.

The books are finely illustrated with pictures (many are to American audiences) taken from issues of the "Musical Times." Your reviewer pays tribute to Dr. Scholes and to the British "Musical Times," thirty-nine years the senior of ETUDE.

## NEW MUSICAL PHILOSOPHY

"GENESIS OF A MUSIC." By Harry Partch. Price, \$10.00. Pages, 362. Publisher, The University of Wisconsin Press.

Musicologists for some years have been familiar with the original activities of Harry Partch in what he describes as "Monophony: the relation of its music to historic and contemporary trends; its philosophy, concepts, and principles; its relation to historic and proposed intonations; and its application to musical instruments."

The book is not merely a new consideration of musical aesthetics, but an attempt to evolve a new philosophy. The work reveals long and profound research, and will intrigue those familiar with the advanced physics of sound.

# Etude Music Lover's Bookshelf



by B. Meredith Cadman

## MUSCOVITE MASTER

"STRAVINSKY IN THE THEATRE." Edited by Minna Lederman. Pages, 228. Price, \$3.75. Publisher, Pellegrini & Cudahy, Inc.

During the last few years our country has had the honor to be the host to several Russian masters of the front rank—among them Rachmaninoff, Gretchaninoff and Stravinsky. Life in America has not stultified their progress as world figures. Igor Stravinsky has been one of the most distinctive figures in the musical world for several decades. When the "Firebird" first took flight in 1910, music critics were so startled by a vision of genius so new and so sensational that they have never recovered from their surprise. "Petroushka" (1911), "Le Sacre du Printemps" (1913), and "Les Noces" (1917) proved successively enchanting. Your reviewer in 1929 heard "Les Noces" conducted by Alfredo Casella at the Petti Palace in Florence, and has never forgotten its exotic charm.



IGOR STRAVINSKY

Stravinsky, who was looked upon by most people as an ultramodernist, has always maintained his debt to Bach. In an interview in ETUDE for 1926 he said, "One must go to the door of Bach and knock if one would see my musical God. Those who see in my works a caricature of Bach are to my mind greatly in error. My works have always been contrapuntal in character, but now they are even more so, more melodic and less harmonic in type."

"Stravinsky in the Theatre" is a collection of notable intimate pictures of the master from present-day outstanding figures in the world of music and music criticism, including Jean Cocteau, Emile Vuillermoz, Jacques Riviere, Igor Stravinsky, André Levinson, C. F. Ramuz, Arthur Berger, Ingolf Dahl, George Balanchine, Robert Craft, Nicolas Nabokov, Ernest Ansermet, Aaron Copland, Alexei Haieff, Carlos Chavez, Pierre Monteux, Darius Milhaud, Walter Piston, Leonard Bernstein, Vittorio Rieti, William Schuman and Lincoln Kirstein. Stravinsky also presents a short story of his career. The book is profusely illustrated and excellently documented.

## BRITISH APPROACH

"INVITATION TO THE PIANO, A MODERN TUTOR." By Anthony Howard. Pages, 81 (sheet music size). Price, \$1.00. Publisher, Ascherberg, Hopwood and Crew, Ltd.

This department does not review music, but is given over to books about music. However, this new work published in London has much interesting invention to commend it to teachers of beginners, and represents the English attitude to this important subject.

## AN EASY APPROACH

"PLAY BY COLOR." By Lenore and Sid Wolfe. Pages, 16. Price, \$1.00. Publisher, S. G. Wolfe.

This ingenious work is the most elemental imaginable approach to the keyboard. The book contains a guide card in seven colors which is to be stood up on the keyboard behind the black keys. The color over each note stands for a tone of the scale (black for C, blue for D, red for E, brown for F, green for G, orange for A and yellow for B). The notes on the staff are all identical little round dots in different colors. There are no bar signs, no different length notes. The tunes are all familiar ones like *Happy Birthday to You*, *Home, Sweet Home*, or *Auld Lang Syne*, the meter and rhythm of which are familiar to the average person. The different-colored circular discs on the scale enable the tyro to pick out melodies and thus start on the road to musical Olympus. Some may think that it is easier in the long run to learn the notes in the old-fashioned way in order to open the gates to musical literature. Your reviewer, however, likes to see experiments worked out and he realizes that some musical illiterates will have a lot of fun working it out by this ingenious color scheme.



# The Pianist's Page

by Guy Maier, Mus. Doc.  
Noted Pianist and  
Music Educator

## Franz Schubert

Part II

In his July article Dr. Maier discussed Schubert's tragic life, the reasons for the neglect of his piano compositions, some aspects of his pianistic style, and outlined a Schubert course for students. This is the second and final article on Schubert.—EDITOR'S NOTE.

### Schubert's Diary

WHEN Schubert was a young man, he kept a diary of which unfortunately only a few pages remain. On June 14, 1816 (when he was nineteen), a year in which he wrote two symphonies, dozens of those beautiful dances, and over one hundred songs, we find this entry:

"Today I took an evening walk, which I had not done for several months. There can scarcely be anything more pleasant than to enjoy the green country on an evening after a hot summer's day, a pleasure for which these fields seemed to have been especially created. In the uncertain twilight and in the company of my brother Karl, my heart warmed within me. 'How beautiful!' I thought and exclaimed, standing still delightedly. A graveyard close by reminded us of our dear mother. Thus talking sadly and intimately we arrived at the point where the road divides. And, as from the heavenly home, I heard a familiar voice coming from a halting coach. I looked up—and there was Herr Weinmueller paying us his compliments in his honest, cordial voice."

Then the diary rambles on in the same contented style—probably an excellent reflection of Schubert's compositional processes! Yet it is difficult to imagine the fecund Franz writing such sentiments in words instead of music, for the tap of his imagination flowed every minute, day and night. (He even slept with his spectacles on, so as to lose no time if a melody popped out!) His walks through the beautiful Viennese countryside must have inspired many of the themes of his songs, symphonies, and especially the piano sonatas; for these superb sonatas are indeed like panoramic views of such excursions. Their first themes fling out enthusiastically like the irresistible lure of a sparkling June morning, or they emerge caressingly like a wayward wind-breath over a field of wheat. But once on the high road, so many intriguing by-paths open up through the woodland that Schubert cannot resist exploring each to the end. On every side melodic vistas beckon, the latest always more enticing than the one before. Every thematic prospect is savored for all its worth so that, finally, at day's end Schubert often has a tough time finding his way back to the main road and home again!

This, I think is the reason for his often diffuse form, and for that extra five minutes of performance to which lazy pianists object. But why should anyone care when the content is so rewarding? The lyric style does not lend itself readily to the processes of "development"; and since Schubert's compositional approach is so overwhelmingly lyric he cannot be expected to rival Mozart or Beethoven in mastery of design. His songful content refuses to be confined within the limits of exposition, development, and recapitulation. In fact, he creates a "form" of his own—one tune tumbling on the top of another, each breath-



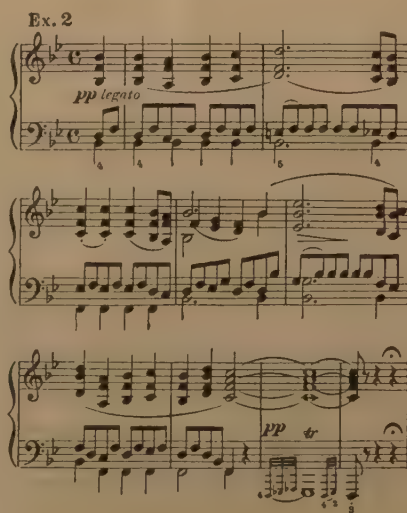
takingly beautiful; which, you will admit, ought to give sufficient pleasure and satisfaction to anyone!

### Schubert's Chord Texture

And what miracles we share with Schubert along the way! The advent of a simple, apparently quite ordinary melody—the first theme of the Sonata in B-flat Major:



is transfigured by Schubert's chord-texture treatment. He is the supreme master of deep, rich chords often set in wide-open harmony thus:



Sensitively played, it is like one's first glimpse of heaven. With the divine breath of its disembodied phrase-shape, the soul levitates effortlessly through the ether. . . . Schubert's piano music is filled with dozens of these harmonic levitations. A wonderful example is that gentle avowal of love, the opening phrase of the *Moment Musical* in A-flat Major, Op. 94, No. 2, with its shy question and tender answer.

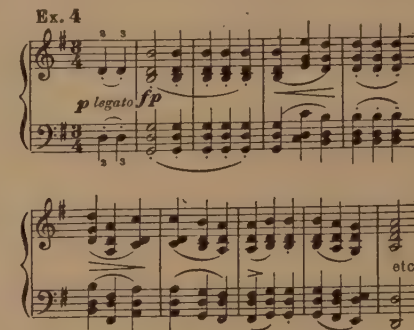
Surely this must have been given to Schubert along a woodland path:



For another wondrous chord-shape, examine the opening phrase of the G Major Fantasia (Sonata); see also the beginning of the *Adagio* movement of the "Wanderer" Fantasia, Op. 15. It is the famous *Wanderer* song theme itself, but with the heavy, dark chords giving it overwhelmingly tragic portent.

### Vibrational Chords

Schubert is also a master of the "vibrational" chord . . . those softly repeated chords which nullify all percussive articulation. When you play them, be sure to press down the repeated chord or chords gently *before* the keys of the preceding chord have been permitted to come back to the key top. This example is from the trio of the *Scherzo* of the D Major Sonata:



For other vibrational clusters see the accompanying chords of the trio of the A-flat *Moment Musical*, Op. 94, No. 4, much of the entire *Moment Musical* No. 6, and many examples in the *Impromptu* in A-flat, Op. 142, No. 2.

Then too, Schubert's fondness for incisive, sharply articulated chords (loud or soft) in quick rhythmic patterns, is everywhere in evidence. The D Major Sonata is full of them: see the opening measures of the first and *scherzo* movements. . . . Look later in the *scherzo* for more patterns, and also examine others in the slow movement.

It is evident that a good Schubert player must be first of all an expert chord player. This means not ten different chord approaches and qualities but an infinite number of them. Too many pianists, alas, have only three kinds of chords, a loud whacked or yanked chord, a brittle, glassy mezzo-forte chord, and a kind of lemon-squeezed, soft or loud *legato* chord.

That's why they can't begin to play Schubert!

### Shortening the Sonatas

"Yes," you say, "but wouldn't a few cuts make the sonatas more palatable?" . . . Palatable to whom? Audiences joyously surrender to the "heavenly lengths" when the sonatas are well played. I am unequivocally opposed to the deletion of a single note. There has been altogether too much tampering with works of art by performers. Who would dare to take a masterpiece of painting, and cold-bloodedly alter the shape or color of a tree, stream or human figure, even if such alterations created more satisfactory "balance" or "harmony"? Why, then wouldn't it help also to cut off a corner or two of the canvas to bring clearer focus or form? Yet this intolerable butchery is committed every day by editors and performers on music masterpieces with no penalties attached. Let's put our combined feet down (Continued on Page 510)



# IMAGINATION, the key to the CHILD'S MUSICAL INTEREST

By Ada Richter

Expert in Child Music Training

Composer and Author of Many Widely Used Books

**A** PART from scientists and poets, few people seem to comprehend the practical importance of imagination in the training of the young. Albert Einstein has gone so far as to say, "Imagination is more important than knowledge." Anyone may acquire a vast amount of information, but this information may be of little value until imagination steps in and converts it into some work of art, science, music, or industry, of great value to man. Children seem to be born with a natural instinct to employ imagination. The little ones start making pictures of the first things they see and hear. Their curiosity is shown by their natural desire to pull things apart and put them together again. Many modern toys are designed for this purpose. After the child has dissected his toy, he must imagine the way to assemble it again. It is his first step in learning. He tests his toys with imaginary forms. His blocks become trains or trucks. The doll becomes a real infant, and before long he is carrying on an imaginary conversation with it. He invents stories about his toy animals. Mistaken parents sometimes think that his imagination may lead the child into prevarication, and go out of their way to suppress it. The result is that we have a world full of adults utterly devoid of imagination, many of them frustrated materialists. The teacher's problem, therefore, is to cope with the child's imaginative instincts, and through control direct them to tangible results. This can be done in many ways, through stories, games, toys, and very successfully through music.

As a working basis it might be well to define this thing called imagination, so that we may know what we are after. Psychologists say it is "the process of calling facts previously learned, and then rearranging these facts into a new pattern." In other words, we must first have a good memory; and it is with this that we are first concerned, and can attain very good results with music.

The first step in memory training leading to imagination is concentration. We must find some way of attracting the child's attention so that he will form the habit of concentration. From the time he is able to understand a few words, he can listen to simple music. He need not understand any words. His interest first is in rhythm and tone (but mostly rhythm). He will often bang a spoon or toy against another when he hears music that attracts his attention. Old nursery songs make a fine beginning. There is constant repetition, which makes for easy remembering, and usually an accompanying action, which is enjoyable to a young child. The "pat-a-cake, pat-a-cake, baker's man" song is an example of the best nursery jingle. It combines repetition, strong rhythm, the action of clapping, plus the added interest of using the child's name, and all children love to hear their names mentioned in a poem or song. *Bye-bye, Hunting and Rock-a-Bye, Baby* are other good ones. Next come the game songs, such as *Ring-*



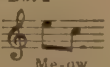
ADA RICHTER AND A GROUP OF HER PUPILS

*Around-the-Rosy, London Bridge, and Farmer in the Dell*, just to mention a few.

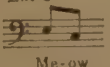
As the child grows older, the teacher can call into use the child's latent imaginative powers in explaining the meaning of the words after presenting the song. For instance, in the song *Mary Had a Little Lamb*, what kind of coat did Mary's lamb wear? Or in *Humpty-Dumpty*, who was Humpty-Dumpty, or why couldn't the king's men put Humpty-Dumpty together again if he fell from the wall?

So far the child has been primarily a listener, but as the songs are repeated over and over (and children love to hear the same ones again and again), he will often join in the singing. Then the problem of pitch begins. Some children can carry a tune right from the beginning, but for those who cannot, "tone-matching" exercises are in order. They need not be dull; in fact, they can be lots of fun. Furthermore, they are of great use in the development of the imagination. For instance, in *Pussy-Cat, Pussy-Cat, Where Have You Been?* I ask, "What kind of voice does a pussy-cat have? Is it 'way up in the air (high) like

Ex. 1

this:  or 'way down in the cellar (low)

Ex. 2

like this:  ?" No other explanation of high

and low is made at this time; they soon associate the sound with the word if presented as above.

After we have decided which sounds most like the pussy-cat, the children try to imitate the sound. Any number of familiar animals and objects, such as the train whistle, a bus horn, or a church bell, can be used for tone matching exercises. I make sure the sounds to be imitated fall within this register:

Ex. 3

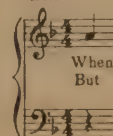
 Some children can sing higher or lower,

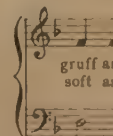
but this is best for the average child. Even for the children who have a "good ear," tone matching is not a waste of time. It is most valuable in procuring the quality of tone desired.

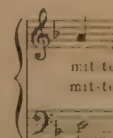
MARCH WIND

Courtesy of Jack and Jill Magazine

Ex. 4

 When March wind blows whoooooo, In a  
But 'when he blows, whoooooo, In a

 gruff and growly way, He's saying "Keep your  
soft and gentle way, He's saying "Take your

 mit tens on, I'm blowing cold to day.  
mit-tens off, I'm blowing warm to day.

After the short, easy rote songs can be sung well, the child will be ready for more complicated melodies; melodies that require imagination to give the proper interpretation. I wrote the one shown in Ex. 4 for this purpose.

(Continued on Page 508)



# Music, THE UNIVERSAL LANGUAGE

by DR. HOWARD HANSON

Director, The Eastman School of Music

In March 1948 Dr. Howard Hanson, Director of the Eastman School of Music, was asked to inaugurate the Louis C. Elson Memorial Lectures on "The Material of Music" at Harvard University. Louis C. Elson (1848-1920) was for so many years a chauvinistic enthusiast for *ETUDE* and contributed so many rare and interesting articles for this publication that we have always had a sense of gratitude to him.

At the beginning of this series of lectures by Dr. Hanson, he accepted the challenge laid down by the memorable Harvard Report upon *General Education in a Free Society*, in which the following challenging statement was made: "A training in the music skills is hardly within the province of general education, but participation in choral singing or orchestral performances can be of the greatest value for large numbers of students." This would seem to throw out music as a legitimate educational subject leading to a general arts degree.

Through the kindness of Dr. Tillman Merritt, Head of the Music Department at Harvard, we received a copy of Dr. Hanson's address, in which he, as one of the most widely experienced music educators in the new world, makes clear the fallacious basis of such findings as the Harvard Report circulated. We are grateful to Dr. Hanson for permission to publish an extract from his Harvard lectures in *ETUDE*.

—EDITOR'S NOTE

**M**USIC may be a universal language in the sense that musical vocabulary has no linguistic barriers. But, if it is a universal language, it is a very difficult one. The educator who believes that an understanding of music is a valuable, even an essential, part of the equipment of a well-educated man is therefore faced with a major problem. For the training of the ear is in most cases a long and arduous task. The musician may be willing to devote the time and effort required to develop an adequate technic of hearing—though there are altogether too many musicians who, having ears, hear not—but for the layman the task is formidable in its demands. He therefore substitutes goals which are easier of successful realization.

The student of "appreciation"—and the quotation marks around the word are generally fully merited—is taught the dates of the composer's birth and death, something of the history of his life, a bibliography of his works, something of the manners, morals and customs of the age in which he lived, and a wash of words describing, generally most ineffectively, the "idiom" in which he wrote. Composers are described as classicists, romanticists or impressionists. In critical writing on the music of today we are flooded with a plethora of words, neo-classicist, neo-romanticist, post-expressionist, perhaps hyper-neo-post-expressionistic romanticist—terms which seem to me to be generally without any meaning or significance.

The value of these courses, where there is any, comes, I believe, through whatever experience in listening the student may acquire when he is subjected to the music itself. Such listening experience is in my opinion worth infinitely more than dozens of lectures on history and aesthetics, and when the listening is done under the direction of an enthusiastic teacher who inspires the student by the intensity of his own devotion to the art, its value may be real and its influence far-reaching. Even the smallest beginning in the direction of the development of the technic of listening is basic and honest, and forms a firm foundation for future growth.

## "Classifying" Music

There is another point about this tendency to fail to recognize that music is basically a matter of sound in the ear of the listener, which I believe is worthy of emphasis, that aesthetic discussing and criticism before the student is aurally prepared for it may tend to make hypocrites of us all. We are informed that certain music is "good" music, other music is "mediocre," and still other music is "bad." I am speaking now entirely in aesthetic terms. It is quite possible that certain music may be physically bad for us at certain times. I would not, for example, suggest listening to the last movement of the "Rites of Spring," or certain types of the more violent boogie-woogie, while digesting a hearty dinner. To label music in qualitative terms is another matter. To classify all of the music of Bach as "great" and all of the music of Offenbach as "trivial" tends to develop a kind of a social register of music. Bach becomes a composer for whom it is always polite to express high regard.

I recall a woman who came late to a symphony concert. A change in the program had been an-

nounced, but the lady was not present to hear the announcement. At intermission she remarked to an acquaintance how much she had enjoyed the music of Bach—how she *always* enjoyed the music of Bach. The unfortunate fact was that the music for which she had just expressed such a high regard was not by Bach but by Massenet.

The London cabby was at least honest when he was hailed by a musician with a violin under his arm. "I say, cabby," said the musician, "take me to the B.B.C."

"Are you one of them blokes what plays the Bach concerts every Sunday on the wireless?" asked the cabby.

"I am indeed," replied the musician.

"Well then," said the cabby, "You can bloody well walk!"

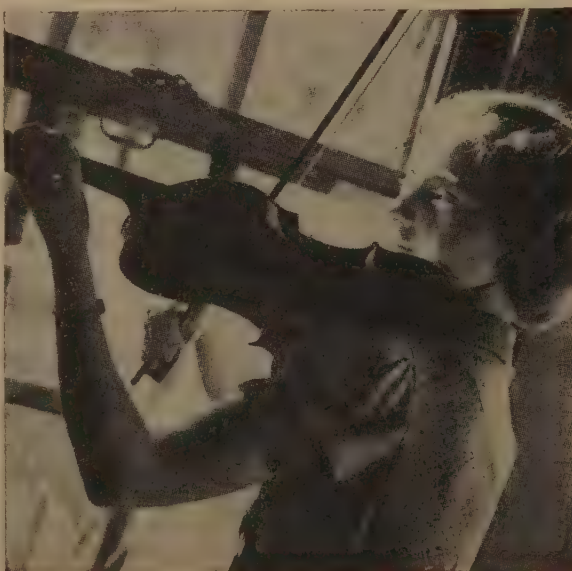
I am always somewhat concerned when I hear a casual music listener say with a haughty air that he does not "care" for Tchaikovsky. For Tchaikovsky's music is exceedingly well written, beautifully and clearly orchestrated, and presented, for the most part, in a straightforward and direct manner. It holds a great deal for almost everyone who will listen. It is, of course, possible for any musician to play and hear the music of any one composer until he is surfeited, but the casual listener should not be so quickly satiated. If such a listener fails to "appreciate" Tchaikovsky, it is more apt to be his fault than that of Tchaikovsky, and the reaction is quite as likely to be the result of snobbish thinking as of any genuine musical discernment.

## A Pretty Conceit

This precious attitude toward the arts has always seemed to me one which educators should discourage. A healthy, robust and honest appreciation should, within reasonable limits, allow the hearer to enjoy in varying degrees many different types of music. The sounds which proceed from the scores of Palestrina, Handel, Mozart, Debussy, Grieg, Prokofieff and Geršwin vary enormously, but each makes its particular contribution to the sensitive musical ear. A love for the music of Bach does not necessarily preclude the enjoyment of the music of Morton Gould. And I believe this catholicity of taste, which I would regard as a strength rather than as a weakness, develops quite naturally if we listen with an honest ear.

Now let us take the case of Throckmorton P. Twiddlebotham, who sits, on his weekends, in his room high above the Thames River, reading the score of a Mozart string quartet. Throckmorton tells us that he does not want to hear the music. He declares that his soul is much more gratified by this separation of the score from vulgar sound. Here Mozart's mind speaks to his mind, Mozart's soul holds communion with Throckmorton's soul.

This is a pretty conceit. It is true that any proficient musician acquires, in varying degrees, the technic of hearing with the eye, but a complete sense of "optical hearing" is, I believe, impossible of development. A composer, it is true, does "hear" his composition before it is realized in actual performance, but the live sound coming from a great orchestra like the Boston Symphony Orchestra is generally more thrilling than the most vivid (Continued on Page 476)



WILDA TINSLEY, GRADUATE OF THE EASTMAN SCHOOL OF MUSIC, SALUTES HER ALMA MATER.



# Gaining Experience

A Conference with STELLA ROMAN

World Renowned Dramatic Soprano; Leading Artist, Metropolitan Opera Association

by GUNNAR ASKLUND

Born in Rumania, of a distinguished and highly musical family, Stella Roman has sung all her life. Her father, a general in the Rumanian army, was a fine amateur singer, her mother was an excellent pianist, and the child's own earliest expression was imitating the rich folk-melodies she heard sung by the peasants and played on the shepherds' pipes in the Carpathian Mountains. Her father was removed to Cluj, in Transylvania, where she began vocal lessons merely for the pleasure of learning to sing. She was astonished when she was told she had an exceptional voice. Next the family went to Bucharest where a cousin, herself a singer and lady-in-waiting to Queen Marie, aided the girl's musical studies. One night, as she was singing in a boat on the Black Sea, Queen Marie chanced to hear her, and encouraged her to think of a career. Her progress in Bucharest earned her a prize for study in Italy. She worked, auditioned, and gathered the experience necessary for subsequent triumphs in Italy, Egypt, Germany, Spain, and France. Steadily gaining in artistic stature, Miss Roman joined the Metropolitan in 1941, since when she has combined her operatic work with coast-to-coast tours, winning acclaim for the beauty of her singing and the emotional impact of her interpretations.

—EDITOR'S NOTE.

THE greatest need of the young singer is experience. This is generally taken to mean experience in performing before a public, and that use of the question is certainly of great importance. A more important, however, is the gaining of the many sorts of general experience that help one do better work. This kind of general experience comes only through the experiences themselves! At each step of my career, I have gathered helpful lessons and disciplines from thinking about the things that happened to me. For instance!

## What Is Good Advice?

While studying in Italy, I learned to judge for myself of the value of the vocal counsels given me. I had excellent teachers, but I found that some of their advice did me more harm than good. I wondered. And so I discovered that no vocal advice can be good unless it does good things for you. You must learn to judge what that is. One teacher, for example,

told me that the secret of good tonal emission is always to sing with the mouth in a very open position. Another told me that a too-open position is bad. Which teacher was right? I found out for myself that neither was right and that both were right! The test lies in the natural mouth position of the one who is singing. The person whose face is so constructed that a larger mouth-opening comes naturally, will sing better in this position. The one whose natural mouth-opening is smaller, will sing better in that position. The only 'wrong way' results from forcing either method on a singer whose natural needs demand the opposite! So I learned to sing with my natural position of mouth. I also learned to test advice according to my individual needs. I had begun to gain experience!

In time, I was ready for engagements—and I got none. I had learned repertoire, I sang countless auditions everywhere, my voice was praised. But always I was told to study and wait. I did this. Then I got a small concert engagement (it paid me five dollars and my expenses) in company with a tenor and a baritone. We rehearsed in a bare wooden hall, and at once I noticed an odd thing. The baritone, who had but a mediocre voice, made a fine, moving impression. The tenor, who had one of the most glorious natural voices I have ever heard, nearly sent me to sleep. Proud of his "big breath," he sang several phrases on one breath—no life, no color, no shading; no brain control! Then I realized that voice alone is not enough; there must be heart and brain as well as voice, and all three must be well controlled. I was gaining more experience!

At last I got a chance to sing the rôle of Maddalena in "Andrea Chenier," at Bologna. I was happy! But the tenor for this performance was very well known, and he objected to singing with a question-mark debutante. This added nothing to my peace of mind! However, he heard me at rehearsal and after that, all went well. Just before the performance, I passed his dressing-room and he called a greeting to me through the open door. Pausing, I looked in and beheld a sight that amazed me. The tenor was doing what he called *refreshing himself*. The shells of two dozen eggs stood on a table; before him was a mound of raw meat, and awaiting him was a pile of oranges. All this before a performance? I asked. Yes—for strength. Again I wondered. During the performance itself I noticed that the tenor was constantly fighting with his physical organism. His throat was tense, veins stood out, his eyes popped—his singing was one long struggle. And so I gained further experience in learning to build up resistance the day before a performance, using the body lightly and gently on the day of the performance itself.



STELLA ROMAN

While working up the rôle of Maddalena for this performance, I had an opportunity to speak with a famous Rumanian soprano, then retired in Italy, who had sung the part gloriously. This was Mme. Dardée who created the leading parts in "LeVilli" and "La Tosca." I begged her to tell me *how* to project my part. "There is no one way," she scoffed; "each time I sang it, I approached it freshly." That was hardly the help I had hoped for.

Well, the great day came and the performance began. I felt very nervous—and then, suddenly, it came to me that I must do more than merely *sing* this part; I must *live* it and make it seem real. Accordingly, I took the great third-act aria very simply, putting only part of my mind on my tones and reserving my best thought for the pathos of the character. I remember ending the aria with my head on my arms, at the table, in an attitude of grief. Profound silence. I was horrified—my big aria, and not even a hand-clap! Was I that bad? Then the house rang with wild applause and shoutings which lasted until the conductor motioned for me to repeat the aria. I had been standing, acknowledging the applause; to go back to the table and begin the aria as I had begun it before, would have looked mechanical. What was I to do? Then the words of Mme. Dardée came back—each time a fresh approach! So, from my position at the footlights, I began the aria as if it were a new one, ending it on my knees. That was the beginning of big work for me. My experience was bearing fruit!

I had only made a start, though. For four years I auditioned at La Scala before being engaged to sing there . . . where I was later to create the Italian première of Richard Strauss' "Die Frau ohne Schatten." I sang frequent auditions in Rome, too. To help myself, to be ready for *anything*, I set myself the discipline of learning many parts, thoroughly and quickly. In addition to having the parts, I gained much from the ability to read, study, and master a part at short notice. (In passing, though, let me say that no matter how many parts you *learn*, you never *know* them until you have sung them five or six times before a public.) Through my knowledge of many parts, I got contracts. A substitute was needed, I was called in a hurry, and then followed a contract of my own. Again, experience! (And I shall never forget the hurried telephone call, put through to me in Bari, Italy, which took me to Berlin!)

You never know when you (Continued on Page 511)



# SHALL I BECOME A Professional MUSICIAN?

BY DARRELL PETER

*The basis of this article comes from a talk upon "Careers for Youth" presented before the New York State Institute of Applied Arts and Sciences. Darrell Peter, a graduate of The Eastman School of Music, is a member of the faculty of the Manhattan School of Music in New York City, where he also acts as student advisor.*

*Mr. Peter joined the armed forces in World War II and served for five years. This included a tour of the Pacific area, during which he gave sixty concerts, appearing before 250,000 service men. After leaving the army, Mr. Peter became a member of the faculty of the Juilliard School of Music, New York City, continuing his piano study with the late Olga Samaroff-Stokowski. He was an associate of Mme. Stokowski in the Listener's Music Course work, and was a member of Rehearsals for Listening, Inc., which presented a lecture series in Town Hall.—EDITOR'S NOTE.*

"I CAN play the lute and the pipe, the organistrum, the bagpipe, and the tabor. I can throw knives and catch them without cutting myself. I can tell a tale against any man, and make love verses for the ladies. I can move tables and juggle with chairs. I can turn somersaults and stand on my head."

This is the way a musician of the Middle Ages described his accomplishments, as found in an old manuscript. His social status was very low, since there was little music for him to perform. He was nothing but a common entertainer; therefore he used the strange tricks of such entertainers to succeed at his business.

With the growth of Western art music, which began about the fifteenth century, the dignity and social status of the musician have risen to the equal of all other arts and professions. Today a person considering a musical career is confronted with a vast quantity of great art music to be studied, and a wide variety of channels into which his talents may be directed. There is no denying the fact that choosing the proper musical career is both difficult and dangerous. Most fields are overcrowded, and the competition keen. Such a choice is worthy of much serious thought and effort on the part of anyone who loves the art enough to make it his life's work.

Having decided that music is the field you want, your first problem is: How can I determine my fitness for a musical career? There is no fool proof way of deciding this; however, there are some things one can do which will help.

## Seek Reliable Advice

Good professional opinions, from musicians you can trust, are valuable. Do not hesitate to pay for them, if necessary, but be sure they are thorough, and include not only an audition but a brief ear and coordination test as well. Above all, don't accept as final the word of your own teacher, or your parents and friends. They may love you very much, and would be proud to see you a great success, but the chances of their giving an accurate and unbiased opinion of your ability are very slim.

If you are accepted for entrance into a good music school, you may count it a pretty sure sign that you qualify for some branch of the music profession; but beware disreputable, unqualified, "fly-by-night" schools and teachers. The chances are they are only after your money, and will accept anyone who can show the slightest trace of a bankroll. Members of the National Association of Schools of Music have been thoroughly

investigated and accredited, and may be counted on to give comprehensive music courses in most fields.

If there is any great doubt in your mind as to your talent for music, it might be well to consult a vocational guidance clinic. Their fees are often high, ranging from fifty to seventy-five dollars, but their tests are comprehensive and fairly reliable. Also there is a possibility of your discovering talents you didn't know you had, which can be most important, especially if your musical talent is limited.

Even though two or three of these tests indicate that you have sufficient talent for a successful career, there is still one question you should ask yourself before making a final decision: Do I have a great, natural love for music itself? Unless your answer is definitely "yes," you may never expect true artistic success in music.

Assuming that you have determined your fitness for a musical career, your next question is: Which branch of music is best for my particular qualifications? This



DARRELL PETER

is often hard to decide, especially if one enjoys doing a number of different things equally well, which frequently happens with highly talented people. The best plan is to examine each type of musical career in detail, then to evaluate your own qualifications in the light of each. Find out what the basic educational requirements are to enter each field. What are the essential personality traits? What opportunities are available, and what pay may be expected? How crowded is the field, and what are the best ways to begin? How secure is such a career, and what are its chief drawbacks? It is the first two items, basic education and personality, that I should like to consider.

## The Concert Artist's Training

Let us begin with the concert artist, since that is what most people think of when music is mentioned. A potential artist should have begun intensive training on his instrument or voice at the earliest possible age. For voice this is much later than for an instrument, since the vocal organ is not settled and ready for training until one is sixteen to eighteen years of

age. In the case of a singer, these early years before voice lessons start are best spent in learning the piano and acquiring general musicianship. A Bachelor of Music degree, or a diploma from a music school or conservatory is the most desirable college background for the performer. If you are studying with a private teacher who is not connected with a school, make certain that you get the theoretical and general musical background also, along with your major. It is essential for truly intelligent performance. Bachelor of Science and Bachelor of Arts degrees are good to have, but too often there is a tendency in such degrees to place more emphasis on the academic side than is advisable for the prospective artist. This is an important, formative stage of your training, so make sure you will have enough time for practice.

It is advisable to obtain a post-graduate diploma or master's degree before trying to enter the professional field. The chances of initial success are much greater, and there is more security, should you wish to enter another field later.

The highest possible degree of skill is required of the performer. Do not forget that, whereas you may have achieved one hundred per cent perfection in practice, you may count on no more than seventy to eighty per cent in performance. Singers should not only be good pianists, but should know several languages well, and have good training in dramatics and diction. Some dance training is desirable, especially in the theatrical field. Above all, gain as much practical experience as possible giving concerts while you are studying. No manager is interested in an inexperienced artist.

The approximate cost per year, of a music education in the average school runs as follows: tuition—\$350-\$650; living expenses will range from little or nothing, if you live at home, to \$1000, or even more, should you go to a large city where expenses are high; books, carfare, and other incidentals will run from \$100 to \$200. Thus you may spend as little as \$500 per year, or as much as \$2500.

It is unfortunate that with the present highly centralized state of music it is almost essential that the young artist play a debut recital in a large city, preferably New York. The average cost of such a recital, given in one of the three major New York halls is as follows: Carnegie Hall—\$1500; Town Hall—\$1000; Times Hall—\$650.

The concert artist must possess great powers of concentration and tenacity. He must be a good showman and have an attractive stage presence. Versatility is also important, as well as an abundance of good health and vitality to withstand the strain of public performance. In the popular field originality is essential to success.

## Training to Teach

If you can make up your mind early in the game that you want to become a music teacher, and train yourself accordingly, you are lucky. The possibilities here are almost unlimited, and there is great demand for well-trained teachers. For private teaching you should have a college diploma at the minimum, and a degree is necessary for any kind of school teaching. In going after college, university, and the better public school music jobs a master's degree is desirable.

The best teachers are always good performers, but the high degree of perfection required of the concert artist is not necessary. The emphasis should be more on a well-rounded background, an extensive repertoire, versatility, and good teaching methods. The teacher must have a good knowledge of psychology, and should be able to teach (Continued on Page 500)



# Playing the PIANO in the Church Service

by MADELON WILLMAN JACKSON



WHenever music of a serious dignified nature is required, the piano is rarely chosen to produce it. Particularly in the Church, where organ has been associated with the service so long it is accepted as the proper instrument, the piano is used only because of necessity. Yet, the piano, with its treasure chest of great literature, and its broad variations in interpretative possibilities, has ability in presenting music suitable and worthy of any occasion. It may never surpass the organ in popularity of appeal, but it could well be used in the Church to greater advantage than has yet been manifested. In spite of this prevailing preference for the organ, in small churches, both in the cities and throughout many isolated areas of our country, are found to turn to the piano for their music. In only a small percentage of cases is complete satisfaction obtained.

Reluctance on the part of the congregation to accept the piano gracefully is explained by the criticism piano music is too noisy, harsh, and unsympathetic for church services. This need not be true. However, the criticism is justifiable, it may be caused by one or two simple reasons: either the instrument itself is a poor one, badly out-of-tune, and is unable to have retained any original tone color; or harsh playing may be traced to unsatisfactory selection of materials.

## Much Depends on Repertoire

While the first error can be corrected with a new or better instrument, or by reconditioning the old piano, the second difficulty is not so easily rectified. Often the pianist is poorly prepared for quiet meditative playing. His repertoire is limited to pieces of the recital type—all too brilliant and showy. Unfortunately not many excellent collections of appropriate music are available for the church pianist as there are for the concert pianist. In an effort to please the congregation by playing familiar sacred gems, all too often the inexperienced pianist resorts to elaborate transcriptions of choral or orchestral works, and thus meets with disapproval at the outset. Although Handel's *Hallelujah Chorus* or a Tchaikovsky Symphony may seem appropriate for the season or sermon at hand, neither is creative when re-created by the piano.

Then, is one to find piano music which will fit properly into the service and reflect sympathetically the dignity and spirit of the church? First, as has been suggested, the pianist will do well to make adaptations of larger compositions, for they will invariably prove disappointing and blatant. Success will be realized by turning to music originally written for the piano by composers appreciative of the instrument's own strength and sensitivity. A list of great men who have written so sympathetically for the piano that they lure the listener to appreciable attitudes.

Finally, the pianist should free himself from the misconception that he needs music specifically written for the church. By studying what qualities successful sacred music, he should search for compositions embodying similar characteristics. For many will be found expressing sufficient dignity, strength, and quiet charm, to qualify for playing without having been originated for church purpose.

Naturally requirements vary according to different churches. In general, the pianist needs: first, Preludes for quiet background music preceding the service, usually from five to ten minutes in length; second, many shorter selections for Offertories and Interludes; and third, compositions suitable for Postludes played immediately after the service. While music for the first two needs to be calm and reposeful, the Postludes should be more majestic in character, stirring, and triumphant.

It is helpful to know in advance the lesson to be presented in the sermon. With subject matter or Bible references at hand, it becomes easier to choose appropriate music. For example, one pianist, when informed that verses from Genesis and the Psalms would be read to show the creation and development of man, studied the texts first. Then she recalled that at one time a former teacher had shown her the similarity of Schubert's *Impromptu in B-flat* to the growth of man through life, each variation representing another phase in his progress. With some cutting, she was able to use this for the Prelude that Sunday. Later, many of the congregation praised the pianist, expressing genuine amazement at her "perfect Prelude for the service!"

Another pianist terminates her introductions with one or two well-known hymns, choosing those with words bearing significance to the forth-coming sermon. Often she plays familiar hymn-like melodies from Oratorios, such as *O, Rest in the Lord*. Such appropriate choice of materials results in a spirit of receptivity and repose on the part of the listening congregation.

## A Rewarding Experience

Once a pianist begins to browse around for materials, he is apt to find the search so challenging that it becomes a joy rather than a burden. It is interesting to make a scrapbook or file of your findings. Many worthy piano numbers will be found antedating Bach. Some of John Field's Nocturnes, written before those of Chopin, will prove delightful. Above all, you will appreciate more fully the dramatic nuances and shadings possible in *pianissimo* playing, as well as effects particularly pianistic in nature. All the composers mentioned thus far have made rich use of these devices in writing for the piano. Among the moderns, Foote, Debussy, MacDowell, and Rachmaninoff call upon the piano for its maximum possibilities.

Many lesser known composers have produced a wealth of Etudes, Preludes, and shorter forms often overlooked. In the writings of Clementi, Moscheles, Heller, Reinhold, Schytte, Karganoff, Sinding, and Scriabine countless excerpts of fine music are worthy

additions to the growing repertoire of church music.

Although music originally written for organ or symphony cannot be performed enjoyably by piano, there are interesting compositions which employ imitations of other instruments with success. When such effects are used intelligently by the composer and executed skillfully by the performer, they are impressive. For instance, chords may be played in a manner imitative of the Harp, (*Tone Poem V*, "Omar Khayyam Suite," by Arthur Foote); suggestive of the Organ, (Nocturne 11 in B-flat minor, by Chopin); or may simply portray rich harmonic effects associated with the piano itself (*Melodie* by Rachmaninoff).

For the benefit of those listening, a strong melodic line always proves enjoyable. But singing melodies can be presented with endless changes and variety. Accompaniments may range from arpeggios, soft, murmuring runs, or strong chords, to the "double-stop" harmonies so often used in piano compositions (example: *Barcarolle*, by Arensky). The song may be sung by the left hand, by the right hand, by inner voices with thumbs, or it may be echoed back and forth as in Grieg's *Canon*, or Mendelssohn's *Duetto*.

Watch for unusual examples everywhere. The *ETUDE* magazine, with its continual procession of known and little-known classic piano literature, can be a source of great help. Not long ago a pleasing arrangement of the Bach "Arioso" (from Church Cantata 156) appeared; and this is excellent for an offertory. Watch too, among recently published teaching materials in Grade IV and V, for pieces combining the essentials of dignity and strength.

From the best of the "ready-made" collections specifically designed for the church pianist, select one which provides the greatest number of usable selections. Other fine and worthy collections of piano music are appearing constantly, some featuring specific writers, such as piano music of French, Russian, or Northern Composers.

Compositions frequently need cutting to free them from spectacular cadenzas or brilliant passages, while at other times, only excerpts can be used. For instance, the First Movement of the Beethoven Sonata, Op. 27, No. 1, needs only to have the center section lifted out, to provide a Prelude of calm dignity. In the first Polonaise by Chopin, the whole center section can be played without the first and last portions to create a feeling of courage and comfort in listeners. The extreme beauty of Glazounow's Prelude in D-flat Major need not be abandoned because of its occasional flashes of ultra-modern harmonies. With a little cutting it produces an offertory of real charm.

## Benefits Far-Reaching

The results of such care in selection are far-reaching. The congregation of course is benefited; but the pianist himself gains essential enthusiasm and appreciation for this kind of playing. Greater satisfaction is realized when colorful, challenging compositions are played. If he is a teacher, perhaps he can in turn aid his pupils to prepare themselves for similar playing in the future.

What is required of the pianist in executing these compositions? First requisites are calmness and controlled simplicity. Without calm within himself, how can he hope to create within others a quality so essential in meditative listening? This composure is the result of familiarity with the music and a happy relaxation in playing. (Continued on Page 504)



# KEEP IN THE MIDDLE OF THE CHORAL ROAD

By HAYDN MORGAN

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Ypsilanti, Michigan

AT ONCE the reader will recognize that the title of this discourse has been designed from the title of the familiar Spiritual, *Keep in the Middle of the Road*.

Keep in the middle of the Road;  
Don't you look to the right,  
Don't you look to the left,  
Just keep in the middle of the road.

How well it would be if choral directors would follow the admonition of the above text when molding or shaping a choral organization. So often, unfortunately, scores of conductors veer or even turn most abruptly to the right or left of choral conventionality, causing the performance to be an undignified and even a farcical exhibition.

What procedures are to be considered in order to keep in the "middle of the choral road"? All vocal, mental, emotional, and physical interpretations enacted by conductors, and in turn, by singers, should be governed by sincere, thoughtful, refined, artistic, and appropriate study and understanding.

## Necessary Requirements of Choral Conductors

The first requisite of the choral conductor is to have a well-trained ear which will detect any inaccuracies. Unless he is so equipped, unpleasant tone qualities, insecure intonation, inaccurate rhythmic and tonal figures, improper balance and blend, and other undesirable qualities of performance will be enacted without notice. Phrase after phrase, page after page will be "gone through" in an uninteresting, incorrect, and inartistic manner. The conductor should know the basic principles of voice production; he should acquire the ability to read texts expressively; should achieve some pianistic ability and should have gained some knowledge of musical form and harmony. He must also be able to enthuse, stimulate, and ignite the spark of the native imaginative powers of the singers. He should be able to interpret the text and music as written and if possible depict, beyond the notation, vivid details which cannot be indicated upon the written page. Conducting is an inspirational endeavor and no shiftless person should choose or be chosen for such work.

## Vocal Aim

The initial aim of the choral conductor should be vocally to shape or mold the ensemble. In order to do this, certain proficiencies must be developed. The mental concept or vowel picture must be as identical as possible with all singers. Each singer must acquire the practice of listening to other members of the chorus; he should divide his attention between his own singing and the singing of others. The act of reading or reciting the text individually or collectively is most helpful in acquiring this desirable uniformity. All must recite naturally and with correctness. Emission of vowel sounds must be pure,

consonants distinct, all sounded within the realm of proportion or good taste. The vocal art should be concerned only with purity and distinctness.

Phonetic study is very helpful and desirable but should not be carried to excess so that the singing becomes distorted and unnatural. Initial and final consonants articulated in correct and moderate form are quite helpful in developing head and nasal resonance and are necessary for distinct diction. All vowels are to be prolonged while consonants are to be given just sufficient duration to insure their hearing. Great care must be exercised in the treatment of the final "r"; it is quite troublesome for singers in some American localities. The final "n" is often given too much attention in its prolongation; that is, conductors have allowed singers to leave the vowel sound too soon, and the final "n," the final "r," and other consonants then are prolonged, causing the vocal effect to be inartistic and offensive. This practice is indeed away from the "middle of the choral road" ideal, and such trickery and cheapness should not be tolerated.

Too often we find trained and untrained conductors substituting a self-devised system of conducting which is but slightly related to the so-called conventional style which has been established by choral masters. We see movements which seemingly are conceived and used for the sake of trickery and show; neither has a place in artistic choral techniques. Conductors would do well to learn that mere arm gesticulations or the act of grinding, constantly repeated, does not constitute legitimate conducting and that these objectional motions attract attention to the conductor rather than the performance itself.

## Physical Movements

Expressive movements appropriate to the mood and meaning of the text should be constantly evinced—such movements or directions being prompted by a discerning and sincere study of the composition at hand. A conductor's responsibility is to transfer, through movements and facial expressions, his interpretations of the text and music. Hence, a thorough and just understanding must be exhibited. Consistent facial expressions are involuntary and accurately reveal the nature of the mental and emotional moods.

Arm movements in directing choral compositions, except those with decidedly marked rhythms, should not be identical; that is, the motion for the accented word or word syllable should be more pronounced or larger than the motion for an unaccented word. In other words, the nuances of the text and the arm movements should show relationship. The pattern of movements should reflect the true characteristics of the text and music.

The art of phrasing is all-too-often ignored. How beautiful and artistic to hear an organist or the conductor of an orchestra "mark off" the music into well defined phrases; this is punctuation of the music. So many choral conductors constantly ignore this interpretative obligation and do not avail themselves of the

opportunity to animate the text and enrich the choral performance. As in enlivened conversation, certain words or word syllables receive the properly deserved emphasis or inflections of the voice; likewise, in choral work should similar attention and practice be strictly given. Such emphasis will add interest and eminence to the singing.

Another neglected quality of interpretation of phrases is the treatment of "long" tones. In singing a tone of more than one beat or pulsation the conductor should indicate an increase or decrease in the tonal volume; never should the tonal volume remain the same throughout the prolongation of the "long" tone. The variety in tonal volume contributes color and emotional beauty to the singing.

Chromatic or coloring tones, passing tones, and tones of dissonance which supply decorative effect also should be given sufficient prominence, and as indicated by the conductor.

## Alertness

Mental and physical alertness are inseparable for vocal success. The imagination is a significant attribute which conductors and singers should exercise. If the will appeal to the imagination, the mental concept will become more real and inspiring; the tone quality will be positive and the vocal message richly enhanced. All groups should perform from the standpoint of mood and emotional content of the text and music, striving to express the dual message of the author and composer. In these aims the conductor must be an example for his singers, and let it be stated here that many of these factors cannot be taught but must be caught; in other words, an atmospheric or impressionistic condition is to be created.

To be chorally successful the conductor and singers must "feel together," "live together," and develop an "expressive oneness." The reflections of the conductor's feelings are mirrored by facial expression to the singers and the singers' reflections are in turn mirrored to the listeners; a challenging task but necessary for inspirational performances.

Having dealt with mental alertness, let us now turn to "physical alertness." An erect, but comfortable posture is to be encouraged. Both feet on the floor, chest high (not shoulders), chin slightly drawn in and somewhat downward and sitting forward away from the back of the chair will give singers the correct position. When standing, the posture, from the waist-line up, exactly the same as when sitting, one foot slightly in front of the other giving flexibility and poise for the entire body. Relaxation of the jaw, throat, and tongue can be established by placing two fingers, one above the other, between the teeth; have singers assume this position for "aw" or suggest the half-yawn position. Encourage singers to be natural, as too great strain and attention often-times defeat the purpose and in this case may develop "local tension." We should "sing" as we should "speak" not as we do speak. Americans have the reputation of speaking badly.

Diaphragmatic breathing (Continued on Page 478)



# INCONSISTENCIES IN MUSICAL NOTATION

by ADAM P. LESINSKY

Adam P. Lesinsky received his Bachelor of Music and Arts Degrees from Valparaiso University and Master of Music Degree from the American Conservatory. Mr. Lesinsky was head of the Band and Orchestra Department of the Hammond, Indiana, Public Schools from 1924 to 1931. Since that time he has directed the Department of Instrumental Music of the Whiting, Indiana, City Schools.

A pioneer in the field of music education Mr. Lesinsky has made a profound contribution to the development of that program. For ten years, as president of the National School Orchestra Association and a member of the Executive Council of the M. E. N. C.

His writings include transcriptions of many pieces for violin, cello, viola, and string bass. During the 1949 summer session Mr. Lesinsky acted as visiting instructor at Washington College, Pullman, Washington.

—EDITOR'S NOTE.

OUR musical notation has many inconsistencies, duplications, and vagaries. Many of these discrepancies were a natural outgrowth in the evolution of music from its earliest days to the present. There were also practices which were useful in early periods in the development of music which are now obsolete, yet we cling to them tenaciously. Changes in music like changes in language come slowly, yet some of these needed changes could be made quickly if we were not so bound by tradition. It is little that can be done about music that is already printed except modernize it when it is reprinted. There are some publishers who do follow

this practice. On the other hand, there are some who reprint music of the old masters with all the obsolete clefs, and for instruments in keys which are no longer in use. Modern composers still write for the French horn as though it were a valveless horn. They give all the other instruments a key signature but the French horn has none. Although the trumpet in C has been relegated to the museum, trumpet parts in C are occasionally found in modern scores. Tempo markings are vague. Time signatures are confusing. Note values are determined from the character of the composition rather than from the note. Turns and trills need clarification. The snare drum part is nearly always written in an ambiguous manner.

*Presto, Allegro, Moderato, Andante, Adagio, Larghetto, and Largo* all have an indefinite meaning. There are various degrees of speed in the terms meaning fast as there are various degrees of speed in the terms meaning slow. These terms do not give the exact speed intended by the composer, yet *Largo* ♩ = 40 would indicate the exact tempo wanted by the writer. The word indicating the speed plus the metronome marking would leave no doubt as to the composer's wishes. Should the conductor wish to deviate from the composer's wishes, he still has the artistic license to do so. It is true that many composers do their music in this manner, but there are still too many who do not. I have before me a score of Debussy's "Nocturnes." *Nuages* is marked *modéré*. Another score, "Daphnis et Chloé" by Ravel, is marked *Lent* ♩ = 50. It is easy to be seen that Ravel's score gives the conductor the more accurate directions.

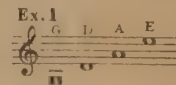
## Concerning Clefs

The tenor clef should be entirely eliminated. The piano plays everything in the range of music, yet the bass and treble clefs are sufficient to take care of the notation for that instrument. The bassoon and

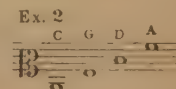
the cello could likewise use the bass and treble clefs rather than the bass, tenor, and the treble. There is no need for the tenor clef in the trombone parts. The bass clef is sufficient. Composers frequently wrote in the tenor clef to avoid writing notes on ledger lines on a score which was cramped for space between two staves. It is very likely that they did not intend for this tenor clef to be copied on the player's part, but the copyist wrote the parts literally rather than transpose the parts to bass clef. The tenor clef is, therefore, an unnecessary burden on the player and should be eliminated.

The alto trombone is completely obsolete and no parts in the alto clef should ever be printed for that instrument. Some publishers, however, still reprint old music with trombones in the alto clef. The alto clef is so firmly established for the viola that there is no likelihood that it will ever be changed. It is unfortunate, however, that the viola music was not written in the mezzo-soprano clef. This would have made the notation for the viola and the violin relatively the same on the staff.

The open strings for the violin are written thus:



For the viola in the mezzo-soprano clef the open strings would be written thus:



It would then be very simple for players to transfer from violin to viola or vice versa if the music were written in this manner. If the mezzo-soprano clef were



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used for the viola, it would eliminate the necessity of using the treble clef in viola parts for high notes.

String bass music is confined to the bass clef as far as orchestra is concerned. However, many solos for that instrument are partly or wholly written in the tenor clef. This makes them impractical for the school musician who has no need for the tenor clef in his orchestral playing. Here, too, the treble clef would be more practical than the tenor clef because it is more commonly known.

In recent years most publishers have been very cooperative about publishing string parts which are edited. Having the bowing and fingering printed on the parts is certainly a time saver to the conductor. Plenty of rehearsal numbers or letters is also a necessity. Publishers who reprint the music of the masters or publish modern music without proper editing merely throw a most unnecessary burden on the conductor.

Trumpets in C, D, and E-flat are outmoded now. The trumpets in B-flat and A are the only ones in common use, at least in America. It seems inconsistent, in this day, to publish parts for these obsolete instruments. The part will be played on a B-flat trumpet anyway. It imposes the burden of transposition on the professional musician. The director of a school orchestra usually has to rewrite the parts for his players or avoid the use of that particular composition altogether. For lack of time to rewrite the brass parts I have avoided purchasing several reprints of music I would have liked to play, and I am sure other school directors have done likewise. Thus, everyone loses. The children do not get to play a good composition and the publisher's sales suffer a slump.

### Problems of the French Horn

Due to the fact that the French horn was without valves in its early development we find parts written for horn in a great variety of keys. The horn in F and the double horn in F and B-flat are universally used now. The player of the double horn treats the instrument more like an F horn with certain special fingerings rather than thinking of it as two separate horns. He automatically changes from F horn to B-flat. Therefore, all horn music should be written for the F horn. All reprints of old editions should have the horn parts transposed to horns in F. In band music we are now in the transition period of eliminating the horn in E-flat and substituting the horn in F. Some publishers are now publishing both parts with the idea eventually of dropping the E-flat part.

Before the valve horn was invented it was possible to raise the tone of an open note a half step by inserting the hand in the bell of the horn. Whenever this was desired the composer wrote a sharp before the note. This tradition of placing the accidental in front of the note instead of in the key signature has been carried down to the present day. This is probably due to the tradition bound orchestration teachers in our schools of music. At one time a board of examiners wanted to penalize me for using a key signature in the horn part of an orchestration which I submitted, but my teacher, knowing my convictions in this matter, upheld me. There is no excuse for writing a French horn part without a key signature any more than there would be to write a clarinet part without one. The composers for band always include a key signature for horn, and

there are some who do for orchestra, too. This is one place where we could all be a little more consistent without any radical change or sacrifice.

Modern composers have generally accepted the clarinet in B-flat and A. The C clarinet parts written in old compositions should be transposed to B-flat when the music is reprinted.

The flute and piccolo in D-flat are definitely on the way out. Both C and D-flat flute parts are included in most band arrangements published now. C parts are being published for old arrangements as they are being modernized. The D-flat flute is already a rarity. The D-flat piccolo still exists to take care of old editions, but it too, will soon be relegated to the museum.

Perhaps the most needed reform in our musical notation is in time signature and note values. At the present time the Whiting High School Orchestra is rehearsing Haydn's "Surprise Symphony." Several students have asked me why the Andante was written in 2/4 time when it is played in 4/4 time. Another question frequently asked by students is why a piece of music is written in cut time if it is to be played in 2/4 time. A piece in 6/8 time, with six slow beats, is also confusing to students. We have entirely too many duplicating time signatures and too much confusion in note values. The same melody written in 2/4, 3/4, 2/2, or 2/8 time would look different to the eye, but to the ear the melody would sound the same. There is no necessity for this confusion. A quarter note should have the value of one count at all times, a half note two counts, and a whole note four counts. The other notes should likewise have a stable value and should not fluctuate with the change of time signatures. 2/4, 3/4, 4/4, 6/4, 9/4, and 12/4 should take care of all the regular time signatures giving the quarter note one count. 3/8, 6/8, 9/8, and 12/8 should be used only when three eighth notes or their equivalent are desired to one beat. If a slow tempo is desired in any of the triple rhythms where an eighth note gets a full beat, then it should be written in 6/4 time instead of 6/8. There would be no doubt then as to the time value of a given note.

The sextuplet



and the double triplet



need clarification. A group of six sixteenth notes with a six over them is one measure of 3/8 time calling for three accents, thus:



while a double triplet is one beat of 2/4 time calling for two accents, thus:



There is a difference in the playing of these two groups, yet we find them written as sixes when two threes are meant. In the *Andante* of the "Surprise Sym-

phony," Haydn writes part of the triplets with threes over them. Both groups were meant to be interpreted alike. This is confusing to the young player.

The interpretation of turns also needs some standardization. A turn after an even note like a quarter, half or whole note should be played on the up beat of the last count, thus:



This interpretation is generally accepted for turns after even notes. Turns after dotted notes have been variously played in the past. The old editions of Arban's cornet method give a variety of interpretations to turns after dotted notes. Most modern instruction gives the following interpretation of them:



These two interpretations of turns after even and dotted notes ought to be standardized, and any deviation from them should be written out so that there would

be no possible doubt as to the intention of the composer.

Trills are also vague but need not be so. All trills should be played eight notes to a count and nine where they end with a turn. A soloist may interpret a trill any way he pleases without causing confusion, but in ensemble work every player must interpret the trill in the same way. Therefore, the music should be clearly indicated as to the number of notes to be played in a trill if it deviates from the regular trill of eight notes to a beat. For example, if a composer wanted an eighth note trilled with seven notes he should mark the trill "tr. 7" or a five note trill with "tr. 5."

Music written carelessly for the snare drum leaves the interpretation entirely to the drummer. This is all right if there is only one drummer. In a band where there is more than one drummer, only confusion can result from music which does not clearly indicate the type of roll to be used or when to play a flam or a single stroke. Just as a violin part needs the bowing marked, a snare drum part needs marks showing when to start with the right stick and when to start with the left stick. Properly edited snare drum parts would save the director or the drummer the task of doing it.

Let us get the inconsistencies out of our music, new and old. It will contribute to better performance and lighten the job of teaching.

## Music, the Universal Language

(Continued from Page 470)

imagination. Such a development, though it may exist in isolated cases, is not to be expected of the layman or even of the majority of musicians. It is, of course, possible to refresh one's memory of previous performances by thus "reading" a score, but this is a different matter entirely.

Along with the development of courses in music appreciation, psychology and aesthetics, has come in certain instances a tendency even to derogate the importance of the sensuous beauty of sound. This to me seems utter nonsense. It is like saying that color is unimportant to painting and that appreciation of light values and relationship has no bearing upon the enjoyment of a painting.

Doctor Carroll Pratt, in his valuable book "The Meaning of Music," writes, "The conditions which make for pleasure in an object of art are too numerous and complicated to permit of any dogmatic estimate regarding their relative importance. . . . The great significance of form often tends, however, to obscure the pervasive rôle of material. And the silly conceit that the sensuous stuff of experience is lowly and base undoubtedly brings it about in many cases that the senses actually become sluggish to the charms which lie in this direction."

### Wall-Paper Music

The "silly conceit" to which Professor Pratt refers gained such a hold in the terrible twenties which followed the First World War that it seemed for a time that the vitality of the art itself would be threatened. I am not referring to the experimentation itself, which was valuable, nor am I referring to the rebellion against the Wagnerian technic which was imperative, but I am talking about the

direction which much of that experimentation took. It was, in too many cases, a direction away from the problems of mastering the intricacies of the manipulation of sound in favor of a mechanistic, formalized approach which resembled more than anything else the sterile experiments of the less musical Fifteenth Century contrapuntists of the Netherlands with their upside-down, backside-forward, inside-out, canonic imitations, which were interesting as exercises, but generally valueless as music.

This type of wall-paper music, which frequently looked beautiful on paper and sounded horrible in performance, persisted throughout the twenties but largely succumbed in the thirties. It was accompanied by what seemed to me a complete lack of sensitivity to sound. I recall numerous performances which I heard in Berlin in 1922, 1923, and 1924. Most of the works consisted of dissonances which shrieked throughout the entire length of the compositions—so unrelieved that the dissonances themselves lost all meaning, and the impression of the tonal material became one of hopeless confusion. The performances were pretty apt to be equally unrelenting for tissimo throughout, with no gradation of dynamics and with little attention to quality of tone, as though the players themselves realized that the sound was quite unimportant.

I recall attending an international festival of music and art, in Milan, I believe, in the early days of the decade. I had been sitting with Rudolph G. in the small concert hall listening to some very "Modern" music, and in the intermission we took the opportunity to go into the art gallery to view an equal

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## To Develop Sight-Reading

How shall I go about improving my sight-reading? Will you please tell me? . . . I am invited to join an orchestral group, what happened to me made me sick at heart. . . . I am doing the Mozart Concerto in A without any difficulty. This will give you an idea of my technique. . . ."  
—D. D., British Columbia.

Sight-reading is a good deal like swimming: the only real way to learn to do it. You should make opportunities to read at sight. Can you get together with a pianist once or twice a week to read anything and everything you can get your hands on? Anything, of course, that is not too obviously beyond your technical equipment. If you do not have a large library, borrow music for your purpose. There is a very great amount well within your present playing ability: the Sonatas of Haydn and Mozart; collections of the old Italian Sonatas; even the old-fashioned operatic arias of Singelee, Alard, and others are excellent reading practice.

Perhaps you can form or join a string quartet. Playing the wonderful music made possible for this combination would not only improve your sight-reading, but would help to develop your musical standing—and give you great pleasure in the bargain. For the string player who is truly musical there is no comparison to quartet playing.

The first essential in sight-reading is to go ahead, no matter how much you may stumble. Keep on counting, and concentrate on the regular recurrence of the beat. Play as much as you can at is on the page, and you will find that coördination improves, that you are playing everything. Sight-reading demands complete coördination of eyes, brain, and fingers, and more can be acquired only by plenty of practice.

There is, however, one very important thing that you can practice every day: play from notes: the habit of keeping your eyes just ahead of the notes you are actually playing. This is what is natural to, or has been developed by, every good sight-reader—many of them don't know they are doing it. Your eyes should be at the next beat ahead of your fingers; and rhythms, at least two beats ahead. At first, when you are trying to follow the notes you are actually playing, the moment you must consciously bring them forward again and again, they stay consistently ahead of your fingers. As in driving a car, you must always be aware of the road ahead. How much more important this is when the road is new to you!

As a matter of fact, if you have conceived of playing with your orchestra, I can give you a good deal. But if you work the lines suggested here, you can improve it. And being a sight-reader gives a player a gratification of competence and ability. You will become one, if you are ready.

## Concerning Mute Practice

Would you kindly advise me in connection regarding the mute practice of the Basic Violin Technique. In the first notes you say 'relax the fingers and rest on the string only by their weight.' Does this mean the fingers are barely touching the strings, so there be sufficient weight to have

Conducted by

# The Violinist's Forum

Harold Berkley

Prominent Teacher and Conductor



them barely touching the fingerboard? I have been doing the former but it recently occurred to me that I might be withholding the natural weight of the fingers. . . ."  
—F. F. C., Ohio.

Yes, I think that in your effort to relax completely you have actually been holding back the weight of your fingers. If the hand is in playing position around the neck of the violin and the fingers are resting on the strings, their natural weight should be enough to hold the strings lightly against the fingerboard. It is awareness of the difference between this light, relaxed pressure and the full pressure needed for good tone production that is so important in the matter of left-hand relaxation.

If fingers not in immediate use are allowed to grip the strings, tension and stiffening of the hand will eventually but inevitably occur. Nearly every student is told to keep his fingers down, even in quite easy passagework, and far too many of them interpret this as meaning that the fingers must be pressed on the strings. From this misconception springs the left-hand tension that many teachers must later fight so hard to overcome. It would be far better if pupils were told something like this: "Keep your fingers resting on the strings as much as possible, but don't let them grip unless they have to produce sounded notes." This, however, is a far more complex thought than the time-honored admonition of "Keep your fingers down!" But it is the root of a relaxed yet brilliant left-hand technique. And Mute Practice is the quickest and surest means of attaining to a comprehension of it.

If a violinist is playing a difficult or even a moderately difficult passage, part of his attention is inevitably given to his bow technique and another part to his tone quality, no matter how much he may think he is focussing all his attention on his left hand. But if he will

finger through the passage without using the bow, he is likely to find out things about his left-hand technique that will surprise him. Inequalities of finger grip, sluggish lifting of the fingers, uncertainty in shifting (because he does not have his ear to guide him), are among the first things that will dismay him. Mute Practice, frequently tested with the bow for accurate intonation, will soon help him to overcome these faults.

However, the great value of the Preparatory Exercises in Mute Practice (see ETUDE for May and October 1945) is that they quickly develop the instantaneous relaxation of the fingers which is as essential to good technique as the instantaneous grip which produces good tone. The latter is a result almost immediately recognized by anyone who studies Mute Practice; the former may take a few days to become evident, but the player who perseveres with this form of practice will soon feel in his fingers a strength and a suppleness that he was never before aware of.

## On Holding the Violin

"I should be so grateful to you if you would help me with something that is worrying me. My teacher, with whom I have studied for two years, tells me to hold my violin with my head tilted to the left. I have always held it with my head tilted to the right, and I feel much more comfortable that way. . . . Which do you think is the best way for me to hold it? . . ." Miss E. M., West Virginia.

I know what you want me to tell you, but I'm afraid I can't say it. Your teacher is quite right. However, in describing the best way of holding the violin, I would not say that the head should be tilted to the left, I would rather say that it be turned to the left—as if you were about to glance over your left shoulder.

The head is a fairly weighty member, and if it is allowed to rest naturally and relaxedly on the violin it will hold it in place securely and without any muscular exertion.

Your head should rest on the violin as though it were resting on a pillow. But if it tilts to the right it not only does not rest on the instrument, it actually holds away from it. And then you have to exert your neck muscles to hold the violin firmly; which means that before long you will begin to stiffen your left shoulder and upper arm. You may not have experienced this as yet, because you are still young, but it's bound to occur sooner or later if you continue to tilt your head to the right.

You may for a while feel uncomfortable when you turn your head to the left, but before long you will without doubt see the reason for your teacher's advice.

## More About Bowing

" . . . I recognize you as an expert on bowing, and I should much appreciate it if you would tell me what you consider the fundamental bowings a beginner should learn, and in what order he should learn them. . . . I have been teaching for some years but I fully realize there are some things I must learn myself."  
A. B., California.

It is good that you feel you must still be learning, for this means that you will be an always better teacher. There are some people who, as soon as they begin to teach, stop trying to acquire more and better ideas, being content to pass on merely what they themselves learned from their teachers. Individual initiative is a most valuable asset to a teacher, and it is not often cultivated as much as it might be.

The fundamentals of good bowing are not so very numerous, nor difficult to teach if thoughtful attention is given to them from the first lesson. The drawing of a firm, even full-length bow must be the first thing that is taught. And with the elements of the Wrist- and-Finger Motion. When the young pupil places his bow on the string at the frog, the teacher should see to it that the wrist is in a line with the arm and hand, that the fingers are curved on the bow, and that the tip of the little finger is resting on the stick. Then he should guide the stroke towards the point, being careful that the hand does not change its shape on the bow. In the last two or three inches of the bow stroke the fingers should be allowed to straighten. Then the Up bow is made with the fingers more or less straight—until the last inches of the stroke, when they begin to bend again in preparation for taking the shape they had at the beginning of the Down bow. Most young pupils learn this flexible change of bow without any trouble, and in learning it they learn one of the most essential details of bowing technique.

When the pupil can draw a fairly firm bow, using the wrist- and-finger swing at the end of each stroke, he should be taught the Wrist- and-Finger Motion in its pure state—that is, to make short strokes from the wrist and hand alone, keeping the arm still. This bowing is best learned at the frog, for there the little finger can be trained to balance the bow quicker than if the bowing is practiced at the Middle. After the Motion can be satisfactorily made, the bow should be lifted from the string after each note and carefully replaced for the following note.

As soon as the little finger has been trained to balance the bow, the pupil should be encouraged to practice whole-bow pianissimo strokes at various speeds. This will induce a lightness into the bow arm that might take a long time to acquire later in life. With the pianissimo strokes should be given the Whole Bow Martelé, for this not only develops lightness of arm but also develops control of the bow-touch on the string. This valuable exercise has been discussed a number of times in these pages (very fully in January 1944 and October 1946), so there should be no need to describe it here.

After these bowings can be fairly well controlled—to master them requires several years—the martelé in the upper third should be studied, and, later, the

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## I Want to Change Teachers

**Q.** I am a girl of seventeen, and I expect to be graduated from high school next January. I began taking piano lessons when I was six and studied for three years. Then I stopped entirely for five years, but when I was fourteen, I began to work in earnest, and I have played difficult fifth and sixth grade pieces by Chopin, Debussy, Rachmaninoff, and other fine composers. But I have not memorized any of these pieces, and now I seem to be in a rut. I have a rather fine teacher, but I am not satisfied with what I am accomplishing, and I feel that I should also be taking harmony. However I cannot afford to pay more than two or three dollars a lesson, and I am wondering whether I could take harmony—and perhaps piano also—in a class so as to cut down the expense. Would you be willing to recommend a good teacher in New York who charges reasonable rates?—P. G.

**A.** I do not know New York teachers well enough to recommend one even if it were ethical to do so in this department—which I believe it is not. Certainly you ought to begin the study of harmony at once, and this will undoubtedly help you with memorization. Perhaps the best thing would be to take a course in harmony in your high school or in some nearby music school and let the piano lessons go for a semester or a year. This would give you a chance to stop your lessons with the teacher who does not satisfy you, and to start with a different teacher later on if by that time you still feel that you want to change. Meanwhile you could work by yourself at the memorizing, thus keeping up your playing while studying the harmony.

## Changing Over From Popular to Serious Music

**Q.** I am a boy of eighteen—a senior in high school. When I was eight years old I took lessons for a year or two but stopped because I did not like classical music. For the last six years I have practiced popular music for about two hours a day, and I can play almost any popular piece instantly, making up my own accompaniment. I can also play various marches, and at this time I am playing with a local dance orchestra. I have decided, however, that I want to be a concert pianist, so I should like to begin working at classic pieces by myself, and I need your advice as to what to start with.

—J. N. G.

**A.** Probably you will not like my answer, but here is my opinion: Instead of working at serious music by yourself, I believe it would be highly desirable for you to study for at least a year or two under some fine teacher, devoting the two hours a day that you have been spending on popular music entirely to the study of high-grade piano music and to the working out of a fine playing technic. I suggest that you inform your teacher that you would like to begin with material of about third-grade difficulty, and that you would like to learn to play these easier pieces and etudes as perfectly as possible before going on to more difficult things. Your progress will probably be very rapid, and in a few months you will no doubt be doing fourth-grade things; but I consider it very important in your particular case to begin with the easier material, requiring yourself to note every detail on the printed page—tempo and dynamics signs, fingerings, pedal markings, and so

# Questions and Answers

Conducted by

Karl W. Gehrken, Mus.Doc.



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on. It may irk you a little at first to spend time in learning to do these easier things so perfectly, but it is the only road by which you may travel toward your goal of being a concert pianist, so I hope you have good self-control and a strong will!

## Ties and Slurs

**Q.** 1. In Stephen Heller's Op. 46, Book I, No. 1, is the curved line connecting the two G's in the bass of Measures 1 and 2 a tie? My book shows a staccato mark above the second G.

**2.** In Stephen Heller's Op. 45, No. 4, is the curved line connecting the two E's in the treble of measures one and two a tie?

**3.** In Op. 45, No. 6, is the curved line connecting the two D's in the left hand of Measure 1 a tie?

**4.** In Op. 45, No. 10, Measure 8, left hand, kindly explain which notes are tied. In cases of this type of music, how is one to differentiate accurately between the slur and the tie?

It seems to me that the proper answers to the first three questions should be: 1. No; 2. Yes; 3. No. The fourth question puzzles me considerably.

—A. I.

**A.** 1. I would interpret this curved line as a tie, and would not strike the G a second time. The fact that there is a dot between the note and the curved line might cause one to interpret the line as a slur, and there would be no harm in playing it thus, although this makes it much harder to produce a good legato. But I believe that the purpose of the dot is to indicate phrasing, and that the intention of the composer is to have the player lift the thumb from the G that is tied over, at the same time that he lifts the finger from the lower staccato note.

**2** and **3.** You have answered these questions correctly.

**4.** The only note which is tied is the

A at the bottom of the chord, which is tied to the A in the preceding measure. The other curved line is a slur. If you will look carefully at your music you will see that the curved line extends from the G on the first beat to the E on the third beat. If this line were a tie, it would be drawn very carefully from the E on the first beat to the E on the third beat.

It is occasionally difficult to tell whether a curved line is intended for a tie or a slur. But the basic difference is that a tie must connect the heads of two consecutive notes that represent the same pitch. If there are any notes in between, or if the two notes connected are of different pitches, the line is a slur. This rule takes care of all the examples you have asked about, and will nearly always answer any such questions that may arise about ties and slurs in piano music.

## What Is a Graduate?

**Q.** I have been reading your page in ETUDE for some time and have learned a lot. Now I should like to ask some questions that are perplexing me. (1) What are the benefits of being graduated in music? (2) What qualifications must a teacher have to graduate pupils? (3) What degree of virtuosity must the pupil have attained? (4) What type of graduation recital would you suggest—type of compositions and selection of composers? (5) Where are diplomas secured? (6) Please explain the difference between graduation and receiving a certificate from a college of music. Thank you for your help.

—Sister M. H.

**A.** I do not entirely understand the import of your questions, but I will answer them as best I can, and if my replies do not help you to solve your problems, I will ask that you write me again.

(1) The benefits derived from graduating in music are, first, that one has the advantage of a fairly long period of serious study; second, that this study has included work in various phases of music, so that the graduate is probably a good all-round musician; third, that a graduate who has earned a degree has a certain standing among his fellow musicians that a non-graduate does not always have. (2) An individual teacher

cannot graduate pupils—it has to be done by a school which is empowered to grant degrees. (3) This depends on the standards of the individual school. (4) A graduate in music should have studied compositions written by many different composers representing a great variety of styles, and the graduating recital is a sort of "sampling" of all that he has been studying. (5) Diplomas usually consist of a printed form which is then filled out with the name of the graduate, the date of his graduation, and certain information regarding his major subject. The document is then signed by the Head of the school and by the Secretary. (6) Many music schools that are not empowered to grant degrees award certificates of attainment, and sometimes the holder of such a certificate refers to himself as "a graduate." But modern usage is tending strongly toward reserving the appellation "graduate" for those who have actually earned a degree.

## What Is the Most Important Thing in Music?

**Q.** There is a good deal of discussion among music teachers in my community about what they think is the most important thing in music. What do you think is most important?

—H. R. R.

**A.** I don't exactly understand your question, but if you mean "What is the most important thing in studying music?" then I would answer without hesitation that it is love, genuine love, for fine music itself as "a thing of beauty and a joy forever"—to quote Keats. But if you are thinking of music rather than of the study of music, then I would reply that the most important thing in music is that undefinable quality of inevitableness which inheres in all great music, and which causes such music to remain beautiful and satisfying even after the lapse of centuries.

## Who Is Right?

**Q.** I am studying Rachmaninoff's *Prelude in C-Sharp Minor, Opus 3, No. 2*. In the sixth measure I find a controversial matter. In all the editions of this composition which I have consulted, I find that in the third chord of this measure there is an octave D-natural. However, in a record played by Rachmaninoff himself, I find that he plays D-sharp. Which is correct, the performance or the notation?—J. S.

**A.** Your observations are quite correct. But did you notice that on the return of the main theme, after the *Agitato* passage, Rachmaninoff plays D-natural, the corresponding measure? On another recording, Artur Schnabel plays D-sharp at both places, and on yet another recording Jose Iturbi plays D-natural at both places.

So there seems to be good authority for both ways. I believe that most pianists follow the printed score, and that is undoubtedly the safer thing to do. My own preference, however, is for D-sharp the first time, and D-natural when the theme returns. To me, the D-sharp gives a feeling of lift and movement that is more appropriate on the initial statement of the theme, and the D-natural gives a broader, more stately feeling, its suggestion of the subdominant, which is very fitting near the end of the composition. But this is merely my personal preference. I think you can with confidence play either D-sharp or D-natural, whichever you like the better.



# Strictly American Vocal Problems

A Conference with MACK HARRELL

Distinguished American Baritone and Teacher

By ALLISON PAGET

Mack Harrell's background offers a spectacular success-story as well as a record of distinguished artistic achievement. Born in Celeste, Texas, he suffered two severe attacks of polio before he was four years old. Unable to walk and visibly crippled, he determined to get well, submitting treatment and surgery until he was cured. Mr. Harrell likes to tell about that when he goes to sing for wounded veterans who draw hope from the fact that the singularly vigorous specimen of childhood before them was once as helpless as themselves. When the boy was nine, the family moved to Greenville, Texas, where, at his own insistence, he began violin study. He was put on "probation" for a year, at the end of which, because of his demonstrated ability and progress, he was given the opportunity to continue his studies. Upon being graduated from high school, he decided that he wanted music as his career. Opposed to his choice, his family warned him that he would have to work entirely on his own. He did this, entering the Oklahoma City University as a music major, and supporting himself by teaching, playing in theater orchestras, and giving occasional recitals. Three years later, he won a violin scholarship at the Settlement Music School in Philadelphia, under Emanuel Zetlin. There, the Director of the school chorus (in which all students had to take part) asked young Harrell to sing the solo verses of some sea shanties which were so complicated in rhythm that they could be entrusted only to a capable musician. The day after Harrell had sung, the Director advised him to develop his voice. A violin student, Miss Marjorie Fulton, induced him to the prominent Philadelphia teacher, Robert Lawrence Weer. Mr. Weer not only predicted a great future for him as a singer, but offered to teach him privately. Soon, singing baritone was singing in churches and on small radio programs, his vocal work gradually superseding his violin playing. After three years with Mr. Weer, Harrell won a vocal fellowship at the Juilliard School. Then, in order not to be completely deprived of the violin, he married Miss Fulton! Ranking high among our foremost American artists, Mr. Harrell gives wide successful concert tours, appears in opera houses, San Francisco, St. Louis, and New York (Metropolitan), and teaches singing at the Juilliard School.

—EDITOR'S NOTE.

THE status of the American singer presents a curious phenomenon. It is often said that America produces as many excellent natural voices as any other land. On the other hand, people wonder why America does not develop as many vocal artists as some other lands! Which circumstance is the "true" one? Well, both are true. On the one hand, I am often asked to listen to young singers, and when I do, I am impressed by two things: first, the wealth of vocal talent that exists all over the country, and, in second place, by the singular attitude

of these young singers. Invariably, almost, they seem to feel that having a voice is all they need. If you have a voice, you can sing—if you can sing at all, you can sing anything, at any time. That seems to be the general attitude. Immature little high school girls sing the great *Delila* arias, and if one questions their choice, they look surprised. They have a voice, haven't they? Well, then!

Now, that is a completely mistaken habit of thought, and explains, in part, why our vocal material does not always reach the artistic heights to which it might reasonably aspire. The important thing is not the voice, so much as the steps which must be taken to bridge the gap between having a voice and using it correctly. The singer's task is not the mere discovery of a voice, but the building of that voice into a flexible, responsive instrument. Stradivarius did not make his violins simply by selecting good wood! He spent years cutting that wood, aging it, varnishing it. And the singer must do pretty much the same!

## A Common Fault

Another thing that the young singer should remember is that singing is an expression of thought and emotion. As our earliest form of musical expression, it represented just that; primitive peoples sang out their feelings of joy, fear, war, religion, love. But the feeling came first—the singing simply gave it outlet. With this in mind, it sometimes becomes my painful duty to point out to the possessor of a good voice that he lacks something to say! Thus, a second step that will improve the quality of our national artistry is the acquisition (through study, reading, association, comparison, and plain thinking!) of feelings and ideas to express through singing.

In the actual production of the singing voice, there are problems which seem to me to be peculiarly American. While every voice is, of course, a highly individual thing, possessed of its own strengths and weaknesses, still there is one fault that seems to be common to most American students; this is a tendency to throatiness (or, to put it differently, a difficulty in producing free, forward tone). This, I believe, is largely due to the inherent characteristics of the English language, and to the way we speak it. Each section of our great land has its own idiosyncrasies of speech (regionalisms, dialects, and so on) and each one of them, oddly enough, has a tendency to send the voice back into the throat. The mid-West has its peculiarly throaty "R;" the South has its impure vowels which come out as diphthongs; the Pacific coast area produces thick, throaty "L's;" while "down East," the flatness of the vowels is such that it is hard to get even an aural idea of pure vowel sound. Now, no matter how pleasant or characteristic or home-like such speech-individualities may be, they all cut across the basic requirements of good singing all of which lie along the lines of free, unthroaty, forward tone. Thus, to correct these unavoidable faults of talking English, I encourage (and stress!) a solid foundation in the old Italian repertoire in which only pure Italian vowel sounds are permissible. Concentration on pure Italian vowels has two beneficial effects: 1) since all vowels are open, their use helps at once to get a tonal sense of an open throat; 2) since all vowels are formed softly, their use facilitates a good forward enunciation. Now, open-throated tone and forward enunciation are the two essentials of good singing. They must be developed, fostered, made into second-nature—also, they must not be confused! *Tone* comes

from the throat; *enunciation* comes from the tongue and lips.

I have an exercise, which I use both in my own singing and in teaching, which is helpful in this regard. The first step is to get a completely relaxed and natural jaw opening (which, when it is thus relaxed and natural, is a small opening); then, without singing, simply say the following pure vowel sounds, in this order:—"EE" (as in machine)—"E" (as in met)—"A" (as in father)—short O (as the word *awe*)—"OO" (as in boot). If the jaw is properly relaxed, and if the vowel sounds are kept entirely pure (free from the least suspicion of diphthong), you will find that all five sounds are made with no change in the organs of speech except a gradual flattening of the tongue from the forward "EE" position, through "E" to "A" (always independent of the jaw); and then a slight pucker of the lips on "AWE" and "OO." That is the goal in good singing. Hence, until the student can speak this vowel succession easily, readily, naturally, without use of the jaw, let him keep on practicing this exercise and not begin to sing!

As to singing itself! It is, of course, to be assumed that all vocalization is based upon proper breathing. Since the approach to proper breathing is a rather individual matter, it is better not to go into methods and exercises in a long-range discussion. Suffice it to say that proper breathing is controlled by the diaphragm. I may add that you get the best notion of what correct breathing is when you lie relaxed, flat on your back, on the floor. Each singer must try it for himself, to note exactly the sensations and the mechanics. Whatever they are, these are what should go into the management of the correct singing breath.

Once correct breathing has been learned, most singers seem to devote much anxiety to the production of their top voice—their high notes. Many young singers seem to feel (some even to show!) that for high tones, something different must be done. Actually, this is not the case—indeed, any suggestion of difference in the basic production of low, middle, and top voice is a sign of faulty production. A soundly produced top voice is acquired by establishing relaxation and forward enunciation in the middle and lower voices. It is with the middle voice, actually, that production should begin. You can test your production of an even scale by placing your fingers on the base of your throat, singing a scale, and watching what happens. (Continued on Page 502)



MACK HARRELL



# JUST *How* LESCHETIZKY TAUGHT

by MARY BOXALL BOYD

Pupil of Leschetizky

THE younger generation of music students of today are perhaps not so familiar with the name Leschetizky as they are with the name Paderewski.

It was Paderewski who, after a recital, wrote "Leschetizky" on his program in response to a request for his own autograph.

"But, I want your autograph," came the significant appeal.

"I have not yet finished," replied Paderewski as he continued to write; then smiling, he returned the program to the owner. On it was written, "Leschetizky, teacher of Jan Paderewski."

And later in 1938, in "The Paderewski Memoirs" he wrote, "Leschetizky, the lodestar of my early years, the greatest teacher of the generation. I do not know of any one who approaches him now or then. There is absolutely none who can compare with him."

Leschetizky's teaching career began when he was not yet fifteen years of age. He literally lived in music, his time being completely taken up with teaching, practicing, studying composition, and playing in public. His extraordinary pedagogical gift brought him many pupils when he was still a very young man. Even at that time, he was recognized as an inspired teacher of piano.

One of the strongest influences of Leschetizky's early life was his friendship for the pianist Schulhoff, outstanding to the young Leschetizky as a pianist possessing more than the demands of his day for clearly executed scales and arpeggios—more than smooth trills of song-bird quality—and more than any astonishing virtuosic ability, all of which were familiar to him. It was the simplicity, poetry, and elegance of Schulhoff's playing that had captivated young Theodor Leschetizky. This impression, an incident in his early life, sent him searching for the "singing tone," the evolution of which he thoroughly brought into practical application after a period of retirement. This became widely known as the chief characteristic of the so-called "Leschetizky School."

## Early Influences

Other influences of his early life were Anton Rubinstein, Tausig, Thalberg, and Franz Liszt. His first teacher was his father, followed by Carl Czerny.

In 1878, after many years of concertizing all over Europe, Leschetizky came to Vienna from St. Petersburg, and settled there permanently. He was one of the greatest pianists of his day.

"Those having torches will pass them on to others," said Plato. So, Leschetizky, through the years, until shortly before his death, steadfastly held the torch for numbers of talented men and women, leading them on to heights of pianism theretofore undiscovered.

It would be absurd to describe any one lesson with Leschetizky as a pattern for another lesson. He was, in the first place, an individualist, centering his interest in the development of the peculiar need of each pupil.

When a newcomer applied for an audition, he was asked to call at a certain time, the appointment being made by a secretary. If the playing of the eager, but uneasy applicant impressed the Professor (as he was called by his pupils), he would make a few general remarks, which seldom were encouraging.

"Yes," he might say, "you have talent—but—"

If he were interested, he would point out the deficiencies of the performance *ad infinitum*, and after

having diagnosed the case, he would very quickly prescribe the remedies, theoretically. Usually the fingers were too weak, which caused lack of control of them. The first step, then, would be to strengthen the fingers. All of Leschetizky's pupils came to him advanced students of the piano. Many of them had already played in public. There were a few children of great talent—(*wunderkinder*)—but they, too, regardless of natural facility, were prescribed for—finger exercises to be practiced daily after the manner of instruction given by one of the Professor's assistants.

Leschetizky had no method. He disliked the word in its relation to his teaching. He had worked out certain technical remedies for weak fingers, but it was only after these basic, practical matters of hand development were completely mastered that the real great-

the mind's ear, away from the piano. Leschetizky averred that there was no other safe way to play in public. If a performer really knew the piece intellectually, he would not be nervous about playing it from memory; besides he would retain it over a very long period of time. He never trusted the habit of instinctive playing from memory. Instinct could fail him at the slightest entrance of stage fright!

In the handsome and spacious music room of the big house in the Karl Ludwigstrasse were two grand pianos, one placed close beside the other, the keyboards parallel. Leschetizky sat at one—the pupil at the other. The Professor had the better piano.

Leschetizky gave only private lessons in the sense that the pupil had his unbiased attention. There were always others in the room listening to the lesson, a privilege given to fortunate pupils. This opportunity enabled them to learn a great deal by observation and attentive listening. As one of these, one was not called upon to play, and was therefore not in the least nervous. It was a wonderful experience. The lesson was always an event, and for the student at the piano, one not far removed from an actual appearance before the public!

It was essential to demonstrate in the music played at the first lesson, an understanding of the principles of technique as far as the pupil had progressed. Leschetizky heard no technical exercises or technical studies. He judged the pupil's understanding and practical application of such matters by the results he got in his playing of the pieces.

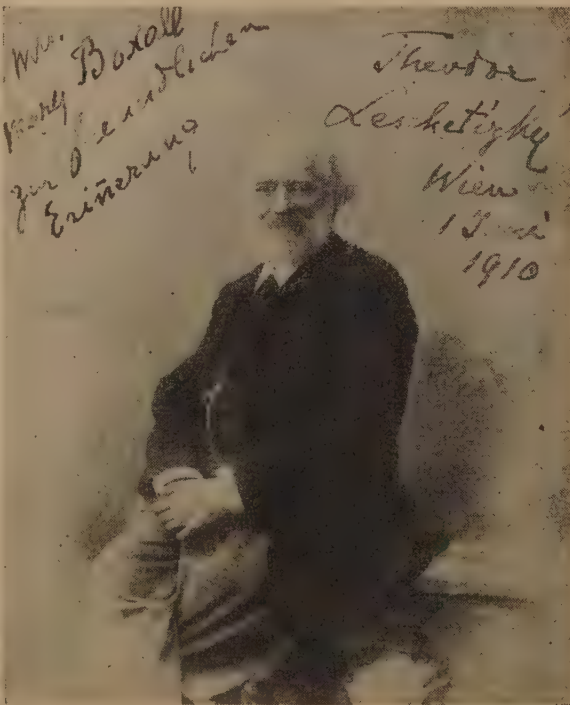
At any lesson, it was always a relief to be stopped by the Professor, after playing several bars, or perhaps a page of music, for then the ice was broken, and one was more at ease as one listened to his comments and criticisms. Leschetizky was severe, and spared no time or effort to bring about certain satisfactory results. The pupil was expected to be mentally alert. Several corrections might be made in one breath, virtually, such as altered pedaling, fingering, and phrasing of several bars. One was expected to demonstrate these conclusions with the greatest expediency. If successful the first time—"Good!" If successful the second time—"Good enough." But if one had failed in the third trial, there was an awkward silence, sometimes broken by the pupil's voice, "I shall work on it at home."

"Too easy," was the Professor's quick reply. "Do it now!" he insisted.

## An Uncompromising Teacher

Leschetizky solved every problem in the classroom either in storm or in sunshine. Playing unrhythmically could provoke him almost to frenzy. He spared no one in this direction. As a last resort, he might use the metronome—not a good omen! The suspense was sometimes terrific, as the infallible little steel hand clicked the unerring beat of one, two, three, through the silence. Such an ordeal might end a lesson abruptly if the pupil failed to measure up to the standards of playing rhythmically.

Inside the class-room, Leschetizky was uncompromising—outside of it, he was a kind and an understanding friend. He insisted upon honest, clean playing in the first place, and always a beautiful quality of tone. It was astounding to listen to gifted pupils who had been with him long enough to demonstrate his teaching genius in their playing. The individuality of the pupil remained (Continued on Page 50)



LESCHETIZKY'S BEST KNOWN PORTRAIT

ness of Leschetizky as a teacher was revealed. He was first a great artist and then a great teacher.

Preparation for the first lesson lasted a short time or a long time according to the progress of the pupil and the wisdom of the assistant. Being technically equipped and having, as well, a good knowledge of the music to be played at the lesson was, at least, some assurance against nervousness. A short piece by Mozart and a Chopin Nocturne might furnish the musical substance for this first lesson.

All pieces brought to Leschetizky had to be thoroughly memorized, and that meant knowing every measure (notes, rests—all notation) so perfectly that one could write the entire piece if called upon to do so. Besides, one was expected to be able to visualize the piece of music in the mind's eye, and to hear it in



# IN OLD ARIZONA

A lilting tune from the land of the painted deserts. The performer must be careful not to drag the theme or permit it to become mawkish. Grade 3.

Tempo di Tango ( $\text{♩} = 72$ )

STANFORD KING

The musical score for "In Old Arizona" is presented in a standard piano format. It begins with a treble and bass staff in the key of F# (one sharp) and 2/4 time. The tempo is marked "Tempo di Tango" with a quarter note equal to 72 beats per minute. The piece starts with a mezzo-piano (*mp*) dynamic. The melody is primarily in the treble staff, while the bass staff provides a rhythmic accompaniment. The score includes various musical notations such as slurs, ties, and fingerings. Dynamics change throughout, including mezzo-forte (*mf*), piano (*p*), and forte (*f*). The piece concludes with a "Fine" marking. The composer's name, Stanford King, is printed in the upper right corner.



# MORCEAU CARACTERISTIQUE

One of the most popular piano pieces of its type is this Wollenhaupt *étude*. Fifty years ago it was heard on programs "everywhere" in America. Herman Adolf Wollenhaupt (1827-1863) was a brilliant German pianist, who settled in New York as a teacher when he was eighteen. He toured Europe and America with success and composed nearly a hundred pieces for piano. Grade 6.

H. A. WOLLENHAUPT, Op. 22, No. 1

## Allegro

The musical score is written for piano and right hand. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score is divided into six systems, each with a piano (p) and right-hand (RH) staff. The piano part is written in bass clef, and the right-hand part is in treble clef. The score includes various dynamics such as *f* (forte), *sf* (sforzando), *p* (piano), and *ten.* (tension). There are also markings for *sf* and *f* in the right-hand part. The score includes numerous fingerings and articulations. A 'To Coda' section is indicated in the fifth system. The piece concludes with a final chord in the sixth system.



First system of the musical score. It consists of two staves. The upper staff features a complex melodic line with many slurs and fingerings (1-5). The lower staff provides harmonic support with chords and some melodic fragments. A dynamic marking *p* is present in the lower staff.

Second system of the musical score. The upper staff continues the melodic development with various slurs and fingerings. The lower staff has a *poco rit.* marking and then a *p* dynamic marking. The system concludes with a double bar line.

Third system of the musical score. The upper staff shows further melodic elaboration. The lower staff includes a *mf* dynamic marking. The system ends with a double bar line.

Fourth system of the musical score. The upper staff continues with slurred passages and fingerings. The lower staff features a *f* dynamic marking and a *dim. e rit. D.S.* instruction. The system concludes with a double bar line.

## CODA

First system of the Coda section. The upper staff contains rapid melodic runs with fingerings. The lower staff has a *cresc.* marking. The system ends with a double bar line.

Second system of the Coda section. The upper staff continues with fast melodic passages and fingerings. The lower staff features a *ff* dynamic marking. The system concludes with a double bar line.



# CRADLE SONG

This is an interesting piano arrangement of the composer's most famous song. The cross hand passages are easily mastered—with practice. The composer was born in Milwaukee in 1879 and died there in 1936. Grade 5.

ALEXANDER MAC FADYEN

ALEXANDER MAC FADYEN

Transcribed by the composer

Andante

*p*legato

*p*

*pp*

*f*

*p* rit. e dim.

*pp*

*poco rall.*

International Copyright



First system of musical notation, measures 1-4. The music is in a key with three flats (B-flat, E-flat, A-flat) and 2/4 time. It features a complex melodic line in the right hand with many slurs and fingerings (e.g., 5, 3, 2, 1, 3, 1, 2, 1, 2, 4, 1, 2, 4, 5). The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) appears in measure 4.

Second system of musical notation, measures 5-8. Measures 5-7 are marked *ff* (fortissimo). Measure 8 is marked *p* (piano) and includes the instruction *poco rall.* (poco rallentando). The notation includes a bracketed section of 8 measures and a right-hand (r.h.) marking.

Third system of musical notation, measures 9-12. Measure 9 is marked *dim.* (diminuendo). Measure 12 is marked *poco rall.* The system shows a continuation of the melodic and harmonic themes with various slurs and articulations.

Fourth system of musical notation, measures 13-16. Measures 13-14 are marked *pp* (pianissimo). Measures 15-16 are marked *ppp* (pianississimo) and include the instruction *poco rall.* The system features a bracketed section of 8 measures.

Fifth system of musical notation, measures 17-20. Measures 17-18 are marked *ppp*. Measures 19-20 are marked *pppp* (pianissimissimo) and include the instruction *poco rall.* The system includes a bracketed section of 8 measures and a final measure with a fermata.



# LITTLE ADMIRAL

## MARCH

Robert A. Hellard's smart little march suggests trim uniforms and brass buttons. It must be played with great precision and close attention to accents. Grade 2½.

Tempo di Marcia (♩ = 104)

ROBERT A. HELLARD

The musical score for "Little Admiral" is written for piano and bass. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Tempo di Marcia" with a quarter note equal to 104 beats per minute. The score is divided into six systems. The first system starts with a forte (*f*) dynamic and includes a "sempre staccato" instruction. The second system continues with a mezzo-forte (*mf*) dynamic. The third system features a mezzo-piano (*mp*) dynamic. The fourth system returns to a mezzo-forte (*mf*) dynamic. The fifth system is marked mezzo-piano (*mp*). The sixth system concludes with a "Fine" marking. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1 through 5 above or below notes. The piece is characterized by its precise, staccato rhythms.



*marcato*

*f*

*sempre staccato*

*>mf*

*poco cresc.*

*f*

*f*

*sempre staccato*

*5*

*1*

*5*

*1*

*2*

TRIO

*mf*

*sempre staccato*

*Ped. simile*

*mp*

*poco a poco cresc.*

*mf*

*Ped. simile*

*f*

*D.C. al Fine ad Lib.*



# JESUS SHALL REIGN

JOHN HATTON  
Trans. by Clarence Kohlmann

Grade 4.

*Allegro maestoso*

*f* *mf* *p*



Grandioso

The musical score is written for a piano, featuring four systems of staves. Each system consists of a treble staff and a bass staff, both in the key of B-flat major (two flats). The piece is titled "Grandioso".

**System 1:** The first system begins with a treble staff containing chords and a bass staff with a melodic line. A *rit.* (ritardando) marking is placed over the first measure of the bass staff. The second measure of the bass staff is marked *f* (forte). The system concludes with a double bar line.

**System 2:** The second system continues the melodic and harmonic development. It includes several measures with slurs and fingerings (1, 2, 3, 4, 5) indicated for the bass staff.

**System 3:** The third system features a more active melodic line in the treble staff, with the bass staff providing harmonic support. A *cresc.* (crescendo) marking is present in the final measure of the system.

**System 4:** The final system on the page includes a *ff* (fortissimo) marking in the first measure of the bass staff. It concludes with a double bar line.



# SCOTTISH SONG

Grade 3 1/2

MARGARET WIGHAM

Lively (♩ = 126)

*f* *staccato*

*ff* *bumpy*

*Liltingly*

*Fine* *f* *l.h.* *r.h.* *mf*

*Ped. simile*

*f* *mf*

*D.C.*



# SWINGING IN THE HAMMOCK

HAROLD LOCKE

Grade 3.

Valse caprice (♩ = 66)

*mp*

*Ped. simile*

*poco rit.*

*a tempo*

*Fine*

*mf cresc.*

*f*

*dim.*

*mf cresc.*

*f*

*dim.*

*rall.* *D.C.*



# THE LORELEY

FOR VIOLIN QUARTET

FRIEDRICH SILCHER

Arr. by Karl Rissland

Andante con moto

I-II  
VIOLINS

III-IV

PIANO  
*ad lib.*

Andante con moto

The musical score is arranged in three systems. The first system features two staves for Violins (I-II and III-IV) and a grand staff for Piano. The tempo is marked 'Andante con moto'. The key signature has one sharp (F#). The time signature is 6/8. The piano part begins with a piano (*p*) dynamic. The second system continues the piece, with dynamics including *mp* and *cresc.* appearing in the violin and piano parts. The third system includes tempo changes to 'a tempo' and dynamic markings such as *dim.*, *rit.*, *p*, and *molto cresc.*. The score concludes with a final cadence in the piano part.



# COME, WEARY SOUL

Words and Music by  
DONALD LEE MOORE

Andante

*p*

1. Come, wea-ry soul, and seek thy rest.  
2. Then, wea-ry soul, why lin - ger still?

*mf*

*rit. e dim.*

*p a tempo*

Oh, lay thy head up - on the Fa-ther's breast.—  
The Mas-ter calls thee; oh, heed His will!—

Thy man-y bur - dens He will re-ceive  
His ten-der love will ban - ish thy fear;

If on - ly thou wilt be - lieve. —  
His guid-ing spir - it is near. —

The Lord will com-fort thee in all thy sor - row  
Come lay thy bur-dens down, ac-cept His mer - cy;

And give thee strength to face the cares of to-mor - row.  
The Lord will keep thee and will nev - er for-sake thee.

If thou wilt trust in Him, thou shalt be blest.  
If thou wilt trust in Him, thou shalt be blest.



1st *rit. e dim.* Più mosso

Last *rit. e dim.*

O wea-ry soul, come seek thy peace and rest!  
O wea-ry soul, come seek thy peace and rest!

peace and rest!

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W. A. MOZART

Arr. by Edwin Arthur Kraft

Allegro

MANUALS

PEDAL

Ped. 53

Ch.  $\text{f}$   $\text{A}\sharp$  Sw.  $\text{p}$   $\text{A}\sharp$  Ch.  $\text{B}$  Gt. to Ped. off V

Ch.  $\text{f}$   $\text{A}\sharp$   $\text{p}$   $\text{B}$  Gt. to Ped. V

tr Gt.  $\text{f}$   $\text{A}\sharp$  Ch.  $\text{p}$   $\text{B}$  Sw.  $\text{p}$   $\text{A}\sharp$  Ch.  $\text{f}$   $\text{A}\sharp$  Gt. to Ped. off Gt. to Ped.  $\text{f}$   $\text{A}\sharp$



Sw. *p* (A<sub>2</sub>) Gt. *f* (A<sub>1</sub>) Fine

Gt. to Ped. off Gt. to Ped. on

Gt. (A<sub>2</sub>) *p* *grazioso* Ch. (B) Ch. to Ped. Concert Fl. 8

Sw. Strings & Oboe

Second time change registration (A<sub>2</sub>) (A<sub>2</sub>) *poco cresc.* *p* *pp*

tr tr 3 3

tr tr 3 3 1 2 (A<sub>2</sub>) Change registration second time (A<sub>2</sub>) D.C. al Fine



# SAILING OUT TO SEA

SECONDO

Smoothly (♩.=66)

SARAH LOUISE DITTENHAVER

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# HERE COMES THE PARADE

SECONDO

Allegro (♩.=92)

ELLA KETTERER

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# SAILING OUT TO SEA

PRIMO

SARAH LOUISE DITTENHAVER

Smoothly (♩ = 66)

My boat is sail-ing far a-way, A sail-ing out to sea; When winds are call-ing,

how I love A sail-or lad to be! Winds call to the waves

We're sail-ing home once more! linger poco rit. mf

# HERE COMES THE PARADE

PRIMO

ELLA KETTERER

Allegro (♩ = 92)

We're sail-ing home once more! linger poco rit. mf

l.h. a tempo

rit. mp D.C.



# PRETTY LITTLE DAISY

Grade 1.

MURIEL LEWIS

Moderato (♩ = 66)

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# STEPPING STONES

Grade 2.

MARION R. BLACK

Quickly and lightly (♩ = 132)

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mf

*l.h.*

*mf*

*f*

*l.h.*

*mf*

*rit.*

*D.C.*

# ROMANZE FROM "EINE KLEINE NACHTMUSIK"

W. A. MOZART  
Arr. by Rob Roy Peery

Grade 2.  
Andante (♩ = 76)

*p*

*a tempo*

*rall.*

*mf*

*f*

*rall.*



# THE VILLAGE GREEN

Grade 2½.

ALEXANDER BENNETT

Allegro moderato (♩ = 160)

The musical score for "The Village Green" is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro moderato" with a metronome marking of 160 beats per minute. The piece is in 4/4 time. The score is divided into five systems. The first system starts with a piano (*mp*) dynamic and includes fingerings 5, 4, 3, 2, 4, 3, 2, 1, 1, 5, 4, 2. The second system continues with fingerings 3, 2, 1, 3, 2, 4, 3, 5, 2, 5, 2, 4. The third system includes a *Fine* marking and a piano (*p*) dynamic, with fingerings 1, 2, 1, 5, 3, 5, 3, 1. The fourth system features a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic, with fingerings 3, 5, 1, 5, 1, 1, 3. The fifth system concludes with a forte (*f*) dynamic, a *D.C.* (Da Capo) instruction, and a final key signature change to two sharps (F# and C#), with fingerings 3, 3, 1, 1, 3.



# Just How Leschetizky Taught

(Continued from Page 480)

intact. There were never two who played alike, although each was endowed with the outstanding characteristics of the "Leschetizky School." A marked sense of rhythm, great power, lyrical tone quality, a beautiful staccato, and lightness in quick passages pervaded their playing. This comment includes the playing of women, nor was it surprising to hear the remark, "She plays like a man." Leschetizky, in his training of concert-pianists made no allowance for the weaker sex. There were no miniature pianists. He was a teacher of genius beyond description, and one deeply and humanly interested in his pupils. He was aristocratic in his tastes, strict in matters of good manners and keen appreciation. Leschetizky took pleasure in program-making, likening the assembling of pieces for a program to the making up of a menu—"not too much of one kind of dish—an audience likes variety." He spoke to his pupils about their appearance at the piano—to be quiet, and free from mannerism, and especially from the appearance of laborious effort.

When the Professor went to a recital given by one of his pupils, he insisted upon buying his own ticket for the performance. He could then judge it without prejudice!

Pupils were prepared to play in public by rehearsing their pieces in the fortnightly evening classes which took place before a large audience.

Distinguished men and women visiting Vienna were known to call at the Leschetizky villa to pay their respects to the great pedagog. If one of them happened to arrive at twelve o'clock noon (which was a fashionable hour to call) and a lesson was in progress, usually the personage calling would ask to hear the lesson. There was no escape from audience for those who studied with Leschetizky! To him, much labor spent in the pursuit of the study of the piano without taking pride in performance was time wasted. The lesson, the class performance, and the actual playing of a recital in public were, in this respect, closely allied, since, from the very first lesson with Leschetizky, at least one or two

persons made up an audience! Sometimes there were ten or twelve persons present at a lesson. The most critical audience was the class audience. By the time one reached the public outside, one was well used to the business of playing before people!

Leschetizky told this story about his own presence of mind on the stage.

Upon his engagement to Annette Esipoff (who became his pupil at the age of twelve, and later his wife), she gave him a pair of very nice, gold cuff-links, which he wore during a concert at which he was playing a concerto. As he advanced into it, one of the cuff-links fell to the floor and rolled under the piano. Being very much in love at the time, he was rather more grieved at the loss of it than disturbed. When the orchestra began the tutti, he looked down at the floor, discovered the cuff-link under the piano, calculated the time it might take to recover it, decided to take the chance, did so, and was back again in his chair, adjusted the cuff-link, and was ready to come in with the orchestra at the exact moment he was expected!

Sometimes Leschetizky played to his pupils, usually to illustrate certain effects. His playing was iridescent; there was light in every note. It was masterful and as evident to the senses as great acting. When, for instance, he played sections of the Carnival, one was unmistakably there, in the crowd, laughing with the clowns, and sighing with the lovers. In his wonderful hands and warm heart, Schumann's pieces became part of life itself, and life to Leschetizky was a wonderful thing. On a photograph autographed for a departing pupil, he wrote—"No life without art—no art without life." Leschetizky, himself, was the embodiment of this statement.

Born on June 22, 1830, near Lemberg, Poland, of a Polish mother and Czechoslovakian father, he died on November 17, 1915.

(Grateful acknowledgment of Annette Hullah's publication "Theodor Leschetizky," 1906, for guidance in certain facts concerning Leschetizky's early career, is made by the author.)

## Denmark's Royal Conductor

(Continued from Page 466)

his intensive study of orchestration and orchestral scores through the years, has gained a secure and steadfast orchestral command technic.

Often the King has conducted his own compositions, which have shown great talent. Some members of the Royal Opera Orchestra cherish copies of these pieces, but the King has not yet given his consent to publish any of his works.

Since King Frederik succeeded his father to the throne in April, 1947, he has been forced to relinquish to a high degree, his personal performances as a musician, but his interests in the musical life are still apparent and at several official events, it is known that he has chosen the repertoire to be played. Recently the King told on a broadcast of the Children's Hour, with his family, that he and the Queen with the Princesses, often listened to the young girls and

boys choruses singing over the Danish Radio stations.

Because of the strict privacy enforced on the concerts given by the King, his musical gifts have been known only to a rather small circle until recently when the King recorded three compositions—the Overture to Kuhlaus' "Elverhøj" (in which the Danish National Anthem, *King Christian* appears), Lumbye's "Drommebilleder" and Schubert's "Unfinished Symphony."

When King Frederik agreed to the recording, it was not just a Royal gesture to further a very worthy cause, but also an artistic feat of great significance. It is with full right that the records have been placed as the most highly prized premiums in the lottery—as they are the first recordings of a reigning King's rare accomplishment as a conductor in the Kingdom of Music.

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# Strictly American Vocal Problems

(Continued from Page 479)

The thing that should happen is—exactly nothing but vibration! If there is the least sign of a lifting—a rising in the voice-box itself—something is wrong. Whether you sing up or down, high or low, the position of the vocal mechanism should remain the same. The sound of the pitch is all that rises or falls! When the vocal act is based on correct breathing, relaxation of the jaw, and good forward enunciation (with all vowel sounds kept pure), the voice-box is kept in place and free of upward motion, and the tone finds its natural chambers of resonance.

Since the nature of our mother-tongue (or the way we use it) seems to develop speech habits that run counter to the requirements of good singing tone, we must double and redouble our care in mastering pure vowels. In looking at this as a problem, the advice seems too self-evident to need special mention—but in ordinary, every-day life, it is amazing how little thought is bestowed upon this vital matter of pure enunciation. Even among candidates advanced enough to appear for Juilliard auditions, it is a

matter of common occurrence for a youngster (a Southerner!) named Lamb, to announce himself as something that sounds like *Le-a-i-m*—for serious young students from pretty much anywhere to say they want a drink of *a-e-i-ce* water. To purify our singing, we must purify our vowels!

Another point in the fuller development of American artistry that should hardly need special mention, is the devoted acquisition of a thorough musical background. The singer who would have something to express through his voice can find no better stimulant than a deep and lasting friendship with music—not just his own repertoire, but all forms and types of music. Having been a violinist myself, I can speak feelingly of the advantages of being able to read, to play scores, to know the mechanics of tone, to feel at home in the various "schools" of music. By deepening the values of what we have to express, and by perfecting our means of expression, we shall help America to rank as a land, not only of good voices, but of worthy artists.

## Keep in the Middle of the Choral Road

(Continued from Page 474)

is to be encouraged and exercised; it is an "around-the-waist-line expansion." To learn what correct diaphragmatic breathing is, just observe the breathing of the small child or baby; there one will see the act of breathing as nature planned. Breathing is the power or potency in singing, and to be a successful singer one must develop breath support and control. When the above conditions have been properly developed, a person is then ready to sing.

### Fidelity to Pitch

What are the causes of insecure pitch? The first and most common cause is wrong thinking; not thinking sufficiently wide on ascending intervals and thinking too wide on the descending intervals. The following exercise is one which will definitely improve intonation if singers will think the ascending intervals wide and the descending ones narrow:

**Ex. 1**

Do ti do re mi fa mi  
Neutral syllables may be used also.

do do ti do re mi fa mi  
\* Breath  
\* Enharmonic

Another cause for insecure pitch is strong singing without proper breath support; pushing the tone rather than having a feeling of lifting; this lifting sensation will cause the tone to be supported by the breath. Indistinct consonants and impure vowels, slow tempi, and mental and physical inattention are other foes of correct pitch in singing.

Singers should be taught mentally to hear many intervals, especially the half-

step and whole-step. An exercise which has proven most helpful in interval hearing and a great aid in gaining accurate intonation is as follows:

**Ex. 2**

Think half- Hum-sing  
step higher. as above.

Use sol-fa or neutral syllables  
Moderate tempo with varied dynamics

Directions to be given in singing the above are: Sound tonic chord—hum or mentally sing the keynote—breathe—sing exercise—hum final chord—think one half or whole step above or below—hum new tonic chord—sing exercise in new key—sing the exercise in new keys at will and test the pitch at any time. This exercise is interesting musically; it is challenging, it demands thinking and breath preparation, and it trains the ear.

Conductors should endeavor to choose and present music in such a manner that it will become a part of the singer's life. They should show that music reflects the thinking and living of the age from which it came—that it is an expression of a civilization. A knowledge of the social, religious and civic conditions of a country will benefit the conductor and his singers in the study and interpretation of its music. Oftentimes, conductors choose materials because they were writ-

(Continued on Page 510)

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# VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

## Four Interesting Questions

Q. I have a voice which people generally say "sounds like a bird." It has good carrying power, but is a small voice. Is it possible for such a voice to acquire enough power for opera?

2. How advanced is a singer expected to be when auditioning for a scholarship at a conservatory of music?

3. How high is a good soprano expected to sing?

4. Is it necessary to have a degree to become an opera singer?—D. G. C.

A. To be successful as a coloratura or even a lyric soprano, the voice does not need to have great volume. Rather, do they both demand a firm, free, well controlled voice of beautiful timbre and especially, if the voice is a lyric soprano, an easy, clear enunciation, and the ability to sing expressively and with a good sense of style. As you grow older and learn more about the art of singing, your voice may become larger, but you must never force it, or it will lose its charm and its natural beauty.

2. It depends upon the conservatory, and also upon whether or not there is a scholarship vacant. Prepare carefully a short recital of songs, varied in character, in the original keys and languages. When you can sing this recital well from memory, write to the school of your choice and ask for an audition. Do not be discouraged if you fail the first time, but try again.

3. A voice such as yours should have a range of good tones from Low-C to High-C, or perhaps even two or three semi-tones higher. However each voice is different, so no hard and fast rule can be laid down.

4. It is not necessary to have a college degree, although a good education is very desirable. Success in opera depends upon a fine natural voice, an attractive appearance, the ability to act well, individuality or personality, enough musicianship to sing the notes correctly, and enormous perseverance. The question of luck has a great deal to do with it, too. Sufficient money to provide you with the necessities of life until you are established, is also a great help.

## Singing After the Removal of a Nodule From the Vocal Cords

Q. Seven months ago an excellent throat doctor removed a small growth from my vocal cord, by shaving the edge of the cord, because it was so rough. For two or three weeks I could scarcely be heard above a whisper. Gradually my voice returned, until I could resume my work of singing with a quartet on the radio. Slowly my voice is clearing up, but it is far from normal. It is more like a stiff muscle. However, the lower range is more flexible, and richer than ever before. Will the upper range ever clear up?

2. The other question I would like to ask is, since there is such a wide range in the speed of the vibrato in the human voice, is it possible to develop the diaphragm so that there will be a rather fast, fine vibration?—O. D.

A. Your letter suggests that a nodule was removed from one vocal cord, the other cord being quite normal. This is a very delicate, skillful, and rather rare operation, but the record shows that many singers have completely recovered from its effects. Perhaps the most remarkable cases extant, were those of the marvelous tenor, Enrico Caruso, now dead, and the equally beautiful lyric soprano, Lucrezia Bori, who is still living. A complete recovery takes much

longer than the seven months that you specify in your letter, but the fact that "your lower range is more flexible and richer than ever before," augurs well for the eventual return of your upper tones, also. You should find out from your doctor if you have any catarrh or sinusitis, for either of these troubles would slow up your recovery considerably. Also, you must be sure that your method of singing is a good one; easy, comfortable and free from strain, for a nodule upon one or both cords is often caused by faulty voice production.

2. Modern scientific writers upon the voice and its use, make a great distinction between *vibrato* and *tremolo*. A careful study of some of the works of the physicist, Dr. Carl Seashore, and the singing teacher, Dr. Douglas Stanley, may clarify your conception of *vibrato*, if you are able to understand them, and the experiments which are the basis of their conclusions.

3. It is difficult for us to concede that developing the diaphragm would help you to produce the "rather fast, fine *vibrato*" that you wish for so ardently. A vocal tone with no *vibrato* whatsoever would be almost impossible to produce, and it would sound lifeless, dead, unpleasing; while on the contrary, if there is too much *vibrato* it soon degenerates into an unsteady, badly controlled *tremolo* which, because the sense of the true pitch is lacking, is still more unpleasant and annoying.

## Addresses of Former Great Artists

Q. In the October issue of ETUDE, Ferruccio Tagliavini has a most interesting article, in which he mentions the name of his Italian voice teacher, Amadeo Bassi. Would it be unethical for me to ask you for knowledge of this man? Does he still teach, and if so, in what city? Where could I write to him? I would also appreciate any knowledge of the whereabouts of Giuseppe De Luca and Amelita Galli-Curci? Their addresses please? Can a reader of ETUDE in any way get in touch with the artists whose articles appear in the magazine, in order to ask questions or discuss points in their articles? So often I feel the desire to write to an artist after reading his article, but I do not know where to write. Such communications would be very helpful and inspirational to a young student. If you could help me I would be greatly indebted.

—L. B.

A. Amadeo Bassi was, for quite a few years, one of the leading tenors of the Metropolitan Opera Company of New York. He was a good looking, sturdily built Italian, a fine actor with an excellent voice, which somewhat resembled Tagliavini's both in quality and in power. We enjoyed him very much as Don José in Bizet's "Carmen," in which rôle he gave a stirring performance. Whether or not he is still teaching (or indeed still living at all) we do not know. From Signor Tagliavini's article we deduce that he is. If you will write to him personally in Florence (Firenze), Italy, the postmaster will try to find him. Amelita Galli-Curci is now married and her name is Mrs. Homer Samuels. Both Mme. Galli-Curci and Signor De Luca can be reached in care of the Metropolitan Opera Company, New York.

2. Most of the artists who write for ETUDE are very busy people. Whether or not they would be willing to discuss their articles with you, we could scarcely know. If you will write personally to them, in care of ETUDE the music magazine, we will endeavor to forward your letters to them.

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## Playing the Piano in the Church Service

(Continued from Page 473)

Skillful performance is required in both technic and interpretation, and accuracy and artistry result in fluent, easy grace. Never must there be the slightest trace of personal showmanship nor undue sudden bursts of exotic brilliance. Always the performer is completely submerged in the performance.

On the other hand, one needs to be aware of dullness and monotony in church playing. The pianist cannot, as does the organist, introduce changes of tone or intensity in single, sustained tones. Therefore he must direct attention to portraying changes within each succession of single notes and gradations of *crescendo* and *diminuendo*. Fluctuations in rhythm, intensity, and color help to thwart excessive sentimentality and solemnity. Avoid playing too slowly, too sadly. Take a cue from many modern religious leaders who turn people to the Church for courage, happiness, and its uplifting influences. Although the music there should breathe of serenity, it should also reflect joyousness, strength, and hope.

Many small technicalities need to be watched. The use of the pedals is most important. When early piano music is played, music written before the invention of the pedal, there is little or no pedal used. However, music of the Romanticists and Moderns calls for intelligent and skillful use of pedals. Through them surprisingly beautiful effects in quiet playing are achieved.

The melodic line must sing clearly and unbroken. Phrasing is as important as in a string quartet. Small decorations and embellishments must be brought out carefully, cleanly, like delicate and lacy carvings. Sustained notes must be held the correct length of time, often changing the pedal during the hold. The inner parts are important because short melodies frequently appear in tenor or alto, and these need to be carried through like slender, silken threads woven into the whole tonal pattern. These details, although seldom understood or recognized by listeners for what they really are, produce an effect of exquisite perfection which will be hard to resist.

In playing hymns and accompanying singing, the pianist makes another definite contribution. Through his playing, the singing may be inspiring, joyous, and uplifting, or it may be dull and

very ordinary. Usually just a little advance preparation is all that is needed to guarantee desirable results.

Hymns should be played firmly with extreme accuracy in rhythm and harmony. Good phrasing comes through following the words being sung. The sustaining pedal should be used sparingly and wisely. Accompaniments for solos or anthems become more interesting when the pianist makes the most of small interludes, counter melodies, and embellishments. In order to perform well, the soloist or choir needs to feel the sympathetic support and constant alertness of the accompanist. When all individuals work together harmoniously, the congregation is certain to sense this and rejoice in it.

Mechanics are important, too. Having materials ready, in order on the rack, the outline or program of the service at hand, the piano in tune, pedals working properly, lighting well-adjusted—all these details help the pianist to play smoothly and well.

One of the most outstanding and successful uses of the piano in church that I have witnessed was in a student church on a college campus. Only one unit of the church had been built, but for this they purchased the best in concert grand pianos. The man chosen to play headed the piano department of the school. In addition to the regular music he provided, he directed the large student choir from his seat at the piano. So beautifully and serenely did the music flow through the whole service, that few people were conscious of the lack of an organ. The key to successful use of piano in that church lay, I think, in the fact that a good instrument was used and a good pianist played upon it.

Organ music often seems more impressive because listeners are awed by its unusual aspects, its deep sonorities, the chimes, the pedals and pipes, and its great air of pompousness. The piano, on the other hand, as the most ordinary of instruments, is often condemned before the music begins. For this reason the performer must exert every effort and use all his skills to change the mental attitude of his listeners. If he can play so as to eliminate from thought these limitations, and create music of such beauty that thoughts are lifted into moods of receptivity for the sermon, he has accomplished his mission.

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**ORGAN AND CHOIR QUESTIONS**

*Answered by* **FREDERICK PHILLIPS**

*Q. A pastor contemplating building a large church is desirous of information regarding the type of organ to install. Some advise a pipe organ, others an electric organ. He is anxious to get a disinterested opinion as to which is preferable. Also, if the organ is installed in the front of the church, is it necessary to have the pipes on the same side to get best results, or would the effect be the same if the organ was on one side and the pipes on the other, with an expanse of about thirty feet between them?*

—Sr. M. S.

A. This is a somewhat controversial question, the chief argument in favor of the electric instrument being the claim that larger tonal variety may be had for a given amount than would be possible with a pipe organ. For church purposes the pipe organ possesses tone qualities which are rather to be preferred to the electronic instruments, and if sufficient funds are available to provide an organ suitable for the sanctuary, we believe the pipe organ would be more satisfactory. There have been improvements in the construction and tone qualities of electronic instruments during recent years, so that to some extent it is a matter of individual choice. Probably the better plan would be to decide just about how much money is available, and then confer with manufacturers of both types of instruments and actually try out such organs as would be available for that figure, and make your decision on that basis. Answering the second question, we take it for granted that by "organ" you mean the console, or keyboard. With either type of organ it is quite a common practice now to place the console at a distance from the actual pipes (or sound chamber in the case of the electronic instrument), and this would be no detriment whatever to the tone qualities or general effect.

*Q. I am trying to learn Gregorian chant and have only about four months in which to learn it, because I intend to enter the convent soon. In the convent I will have to play Masses, Vespers, and so on, in Gregorian music, as their rule is very strict that only Gregorian chant be used. However, for hymns in the vernacular, modern music may be used, so I am also taking piano lessons. Can I, with piano lessons, learn how to play the organ without the aid of a teacher? Do you know of any home course in organ playing? Is Gregorian chant hard to learn? I have studied piano for two years. If you think I should have an organ teacher, can you recommend someone in this city? Is it correct that seventh chords should not be used in Gregorian chant? Do you think that in four months I can get a good foundation in the chant? I know Latin and could practice as much as eleven hours a day.*

—H. C.

A. We are sending you a booklet describing several books on the study of Gregorian chant, and we believe you will be able to select one or more which will help you considerably, though of course four months is very little time in which to get anything like a competent knowledge of the subject. These books will also answer your question as to proper harmonization of the chant.

As far as playing the organ is concerned, it would be definitely preferable to have a teacher; yet even a teacher could not accomplish very much in the short time you have. Your best plan probably would be to get a copy of "The Organ," by Stainer, and follow the instructions carefully. At the same time, put into practice the principles outlined in the book on Gregorian chant you select, and you can probably gain a fair mastery of both subjects in due time.

*Q. Aside from information put out by the Hammond Organ Co. will you please tell me what other literature has been published instructing one in the use of that organ?*

—E. S. S.

A. We recommend very highly "The Hammond Organ" by Stainer-Hallett, being an adaptation of the well known Stainer Pipe Organ Method to the needs of the Hammond organ, including a very excellent outline of the principles of the Hammond design and operation. This may be had from your local dealer, or the publishers of this magazine.

*Q. What would be a proper salary for an organist, having services only on Sunday mornings, with extra services in connection with special seasons, and sometimes choir practice? The church, so far, has only a reed organ, but is planning a pipe organ. When this is installed, what would be a suitable salary? It is the richest church in this town, and the salary of the minister is \$3,000 per year.*

—B. L.

A. An organist's salary is a very controversial question, and generally speaking they are not too well paid, but so many factors enter into the matter that it would be impossible to say what would be just compensation without knowing all the particulars in any given case. Publicly, an organist serves only a few hours per week, but the preparation for those few hours sometimes runs into many additional hours, which church authorities and the public are apt to overlook. On the other hand, some organists spend little time in preparatory work, and can hardly expect remuneration comparable to a minister's full time occupation. More ability of course is required to properly and artistically play a pipe organ than the reed organ now in use, and when the pipe organ is installed consideration should be given by the church authorities to this fact. In a very general way, and bearing in mind the comparative lightness of the duties in such a position as you are occupying at present, four hundred or five hundred dollars a year should be sufficient, but as ability, requirements, and responsibilities increase, the salary should correspondingly increase. Very few, among even the best equipped organists, make a salary of more than \$1,500 or \$2,000. Additional income is acquired by teaching or recital activities. It must be borne in mind, however, that the financial circumstances of the individual church are, in the final analysis, the deciding factor in making a decision.

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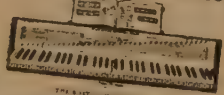
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## Shall I Become A Professional Musician?

(Continued from Page 472)

at least two different subjects well, such as for example, piano and theory, or violin and conducting.

Unusual ability to impart knowledge, along with great enthusiasm for the subject, makes a good teacher. He must have great love and understanding of people, and be ever imaginative and versatile, to keep his teaching alive and vital. Needless to say a good ear, and a keen sense are necessary for success.

Should you aspire to become a member of a major symphony orchestra or a "big name" dance band, you must possess the same skill on your instrument as that of a concert artist. In addition, you must be a first-class sight reader, and, in the dance field, a good improviser. Your early training, in addition to intensive study on your major instrument, should include piano and theory, and all possible experience in bands, orchestras, and other ensembles. A college degree is not required, but your professional status is more secure if you have one, especially if you want to supplement your salary with teaching. Become thoroughly familiar with the traditional way of performing symphonic masterworks. Learn a second instrument, besides piano, especially if you are a dance musician. A knowledge of conducting will also make you more of an asset to your organization.

A good orchestra player has a cool head, and is even-tempered. The nature of his work requires that he be always alert and cooperative. In the popular field good showmanship, originality, and versatility are definite assets.

As a symphonic conductor you should prepare yourself to be the musical leader of whatever community you may enter. This calls for the most comprehensive musical training you can get, along with all possible conducting experience, such as church choirs and orchestras, and high school bands, orchestras and ensembles. You should know, from practical experience, the problems of the concert performer, the orchestra player or choral singer, and the composer.

A good conductor can sight read orchestral scores at the piano, and should know the basic technique of all orchestral instruments well. He has made a thorough study of harmony, counterpoint, form, orchestration, composition, music history and of course a large number of standard symphonic scores. Fortunately the number of schools is increasing where this type of training may be obtained, along with excellent conducting experience. The completely American-trained conductor can no longer be considered a novelty.

Unless you show great leadership and organizational ability, as well as musicianship, you should not try to be a conductor. You must be able to inspire large groups of people, and, at the same time, possess great patience and perseverance in achieving the musical goals you have set.

Should you feel called to the field of musical composition, I shall not try to discourage you, because I know it is impossible. Compose, if you must, but make certain that you get a college degree or two along the way. The chances that you will earn a living from your compositions are slim, and you will most certainly have to enter some other field, such as teaching, in order to eat. Your preliminary training should consist of piano, at least to the extent that you can play your own scores, and thorough grounding in all branches of theory. All experience you can gain in playing orchestral instruments is invaluable, and you should have a knowledge of conducting, since composers are often called upon to conduct their own works. If you write for ballet, you must know the dance—opera, the theatre. You must be highly sensitive to the beauty of form, color, and motion, and possess great imagination and inspiration to succeed as a composer.

There are two other fields I should like to mention briefly. The music critic must have a first-class musical and cultural background, coupled with an acute critical sense and journalistic ability. This is a very limited field, and is usually combined with another type of work. The musicologist, or music scholar, possesses a thorough knowledge of the nature of music, from its origins to the present day. His primary interest is in musical research and in making valuable contributions to the field through books and articles. Since there is little money to be had from these, most musicologists teach in music schools or universities.

There are many other related jobs, requiring varying degrees of musical training, but they are much too numerous to mention at this time. It is the purely musical career that we are most concerned with.

If you have chosen your field carefully, and prepared yourself in every conceivable way to excel in it, you need have no qualms about entering the professional world. Accept the fact that the competition will be keen, and the going tough; and when the outlook is blackest of all, just remember that without exception those who are now at the top once had to stand right where you are standing—so keep plugging!

## The Violinist's Forum

(Continued from Page 477)

détaché in the same part of the bow. Many teachers prefer to teach the détaché first, but with a beginner it is liable to be nothing more than a lifeless rubbing of the bow against the string. This bowing calls for an elasticity, a buoyancy of touch that is much more easily acquired if the martelé has previously been studied.

There is a great deal more to the teaching of bowing than I have outlined here—a sizeable book would be needed to do justice to the subject—but it can be said that if a pupil, during his first year of study, is given a thorough foundation in the bowings I have mentioned, he is not likely to develop serious bowing trouble later.



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## VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

### Consult a Musicologist

E. D. M., New Jersey. So far as I have been able to find out, no edition of David's "Hohe Schule" is at present available, but I think you could find a copy in the Music Reference Room of the New York Public Library. You might be able to have it photostated. Your other questions should go to a man with the training and reference library of a musicologist, and I would suggest that you write to Dr. Alfred Einstein, Smith College, Northampton, Massachusetts. Ricordi & Co. have a store in New York City. The address is 12 West 45th Street.

### Anyone Interested?

R. E. F., Massachusetts. Offhand I do not know anyone who would be interested in the 1739 edition of the Geminiani "Violin Tutor," but if someone does appear I will turn your letter over to him.

### Preparatory to Kreutzer

Mrs. W. G. B., Massachusetts. Before he undertakes Kreutzer, the average pupil should have worked carefully through the three books of Kayser Studies and the first two books of Mazas' Studies. By the latter I mean the "Special Studies" and the "Brilliant Studies." Many pupils benefit greatly from Dont, Op. 37, "Studies Preparatory to Kreutzer." Some sections in Part III of Sevcik's Op. 1 can be given while the pupil is working on the "Brilliant Studies" of Mazas. There are no better exercises for developing shifting technique. The really talented student can skip some of the material I have mentioned, though advantage should be taken of the excellent bowing studies in Mazas. See ETUDE for November 1946 and March 1947.

### Two Unusual Questions

B. McC., Pennsylvania. Your two questions certainly stump me! Furthermore, I have not the slightest idea where to look for the answers. I am printing your questions in the hope that some reader with out-of-the-way historical knowledge may be able to help us. (1) "In what country was the violin so highly regarded that a law was passed forbidding itinerant musicians from playing it? In what year did this occur?" (2) Where was a law passed that no one could play on music except the trumpet, drum, and jewsharp? In what year did this occur?"

### Rehairing a Bow

Mrs. A. B. R., Nova Scotia. The only book I know of that would give you hints on bow rehairing is "Violin Making as It Was and Is" by E. Heron-Allen. This book was for long out of print, but I understand it is again available. I should warn you that to rehair a bow is by no means as easy as it may seem.

### A Better Violin Needed

Miss M. H., Connecticut. I do think you should have a better violin. The fact that your violin has no maker's name and is merely labeled as being made in Czechoslovakia would indicate that it is a "trade" instrument of no great value. A more responsive violin would undoubtedly be a real incentive to you, for you seem to be genuinely musical. The fact that your tone at times sounds "gratey" may tie up with the fact that your fingers get tired easily. If you are bowing firmly but do not main-

tain an equally firm finger grip, your tone will inevitably suffer. You should try to strengthen those fingers by practicing a lot of finger exercises and scales. 2) Yes, a good vibrato is very necessary in all singing melodies. If you can refer to ETUDE for October 1947, you will find a long article discussing how the vibrato can best be developed. As you are so ambitious, I think you should take private lessons. You would make much more rapid progress.

### Might Be Genuine

F. G., Malaya. Your Amati model Vuillaume violin could be worth anywhere from \$1000 to \$2500, if genuine. Without examining the instrument personally, no one could give you a more exact appraisal. You should have it appraised, but I realize it would not be easy for you to have this done in your part of the world.

### A Positive Proof

Miss M. H., South Carolina. The fact that the words "Made in Germany" appear under the "Stradivarius" label in your violin prove that the instrument is a commercial German product made for export. At the very most it would not be worth more than \$150.00, and it probably is not worth half that amount. If you wish to dispose of it, your best plan would be to do so privately, for not many dealers would care to handle it—there are too many such instruments on the market.

### Open String or Fourth Finger

J. H. C., New Jersey. Students were formerly taught to use the open string on an ascending scale line and the fourth finger on a descending line. Nowadays, however, it is increasingly felt that crossing to an open string gives a somewhat unpleasant tonal effect. The effect is better if the open string is used when one has already been playing on that string. If you will play the scales of G and A major in the first position at various speeds, I think you will find that the sound is better when you use the fourth finger ascending and the open string descending. And try the notes C, B-flat, A, G, F, in the first position on the A and D strings. I think you will agree that the open A not only sounds better but is technically much more secure. Sometimes one has to choose between crossing to an open string or crossing on a half step. Then the player must decide for himself which fingering sounds the better in the particular passage he is playing. It is not a matter on which any iron-clad rules can be laid down.

### Appreciation from a Reader in Cuba

Miss S. S. G., Cuba. Thank you very much for your delightful and interesting letter. It is good to know that ETUDE is so appreciated in Cuba. I can understand your wish to write to Miss Maia Bang to tell her how much you enjoy using her books, so it is with deep regret I must say that her publishers inform me that Miss Bang passed away some years ago.

### A Change of Methods Advised

P. G., Ontario. I think you should switch from the method you are using to that of Nicholas Laoureux. In it you would find a much wider variety of technical work. You should also be doing the Studies of Kayser, for they contain about everything you need at your present stage of advancement. (2) M. Couturieux was a maker who worked in Toulon, France, about a hundred years ago. His instruments are well made and are worth between \$100 and \$250.

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Imagination, the Key to  
the Child's Musical  
Interest

(Continued from Page 469)

How does the wind sound when he is blowing cold? How does he sound when he is blowing warm? This type of questioning calls forth the desired image in the child's mind and aids in a better interpretation of the song.

Children Love Action

The voice is not the only means we employ to aid the child in expressing emotion through imagination. Children love action, and need little urging to follow out their ideas through motion of the hands, feet, and in fact the whole body. Exercises accompanied by music, in which the children skip, hop, wave their arms, and sway their bodies in time

with music, are especially useful. The child must use his imagination before he can hop like a bunny, waddle like a duck, or imitate the branches of a tree bending in the wind. This expression of music through movements of the body, known as the art of Eurhythmics, has been treated so fully by Dalcroze that there is no need for detailed description here.

When the child has reached the kindergarten age (four to six years, the age of dramatization), he is ready to advance to the second step in the imaginative process, that of rearranging the facts he can recall into a new pattern. During this period the child lives in a world of make-believe, often assuming the part of some other person or animal. I have made use of this tendency in my very first piano book, "The Kindergarten Class Book." The method is based on the best-loved story of childhood, *The Three Bears*, providing material the child can dramatize and enjoy. There are no complications of note reading or counting in the beginning. The child plays and sings in phrases and sentences,

singing only when the tune is in singable register, otherwise saying the words to the music. In every lesson he is confronted with a definite interpretation, calling upon the imagination for the desired result. Each assignment brings forth a mental picture which the child can reproduce in music. Since the story deals with familiar animals and objects, it is easy for the child to "imagine" himself into the situation. The bear is made to live the life of a child; he has a birthday party, goes to church, plays games, and so on, and does everything the average child does. All this is interpolated in the story.

That he can be taught the fundamentals of music through this method even at four and five years of age, that it does awaken his imagination, has been proved to me not only in my own classes, but from countless letters I receive from teachers and mothers. On a recent lecture tour, one teacher brought me a number of compositions she had written down for a boy of five. He had "made them up" as extra work, rearranging the facts into new patterns, and the results

were *Baby Bear Plays Cops and Robbers*, *Baby Bear Goes to the Movies*, and many other provocative titles.

Other children write to me, enclosing words for the pieces where I have purposely omitted the words. Many suggest new titles for pieces they would like me to write about Baby Bear. These children are not geniuses, they are doing what any normal child will do if given the proper material, material he can enjoy because it makes use of the natural tendencies of his age. For those who are not familiar with this book I am including an excerpt below.

HALLOWEEN

Ex. 5

(Mother Bear)

Hal-low-eeen will be here soon. I like Hal-low-eeen.

(Father Bear)

(Baby Bear)

We like Hal-low-eeen.

(Father Bear)

Whether the child has lessons on an instrument, or whether he continues in a "music readiness" class, he can derive much pleasure and exercise of the imagination through the "story with music" method. Every child loves a story, and not without reason. The story satisfies his unfulfilled desires. He, by imagining himself the hero, can accomplish all the things in the realm of imagination that he cannot attain in real life. Little children like the adventure type story best, so we find *The Three Bears*, *Jack and the Beanstalk*, *Cinderella*, *The Three Pigs*, and *Peter Rabbit* favorites. It has been my experience that they would rather hear these over and over (and others like them) than new ones, so I have based the whole "Stories with Music" series on familiar tales.

Dramatizing the Stories

After the children listen to the stories with music, the next step is to dramatize them. Occasionally we put them on with scenery, costumes, and so on, but more often we try them out in an impromptu manner. Sometimes the children make "false faces" of paper to represent the character, but otherwise they have no costumes or props other than the furnishings of the studio. We select the properties by discussion of what we need, and what we have, that might represent the desired article. It is a real challenge to the imagination when the child must pretend the sofa is the giant's castle, or the plump round vase on the piano is the pumpkin in the story of *Cinderella*.

For older children (adults like them too) I arranged "The Nutcracker Suite" and "Peer Gynt," with the story accompanying the music. Teachers everywhere tell me that they are getting better results in interpretation when the pupil has the story as a guide to set the mood of the music.

Sometimes where there is no story connected with the music, an incident is sufficient to bring the imaginative powers into play. For instance, the title *Tarantella* always provides a good excuse to reiterate the time-worn tale of how the

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Tarantella got its name; or the story of George Sand's dog that is always told in relation to the D-flat Major Waltz of Chopin provides another example of how an incident may be used to stimulate the imagination.

There is no limit to the possibilities of making music more enjoyable or awakening a dormant imagination through the story or incident approach. It brings all the operas, oratorios, and all the descriptive works within the range of the average person, and aids him to reach that pinnacle of appreciation where he can enjoy the more abstract forms. In fact, the development of imagination through the medium of music is not only a pleasurable procedure, but it gives the individual an appreciation of an art that he might never otherwise possess. We hope, too, that this development of the imagination will carry over into everyday living, and that he will, after such training, be able to "imagine himself in the other person's shoes."

Never belittle the importance of imagination. It was Napoleon who said, "The human race is governed by its imagination."

## Getting the Most from Your Music Lessons

(Continued from Page 460)

both of you, you'll find that it's really fun.

These are general suggestions. The responsibility of the lesson varies with different ages, from very little responsibility resting upon the shoulders of a young child to a responsibility greater than the teacher's on the part of an adult student.

### Dividing Responsibility

A child ten years old or younger usually needs help from home to get the greatest benefit from his music lessons. If his mother can come to his lessons, she will understand the teacher's objectives, and she will be able to help the child make his home practice interesting and fruitful. If she cannot attend his lessons, she may ask his teacher to write, on the lesson assignment, suggestions for her in supervising the week's practice. It is also a good idea for her to ask the child about his assignment and teacher's suggestions as soon as he comes home from his lesson, before he has forgotten many of the details.

The teen-age student should be able to understand and remember his teacher's objectives and suggestions. His parents can give their greatest help to him by arranging a regular daily practice schedule in his home, and by showing real interest and encouragement in his musical problems.

Sometimes even an adult forgets that knowledge cannot be handed to him at a lesson without thoughtful effort on his part. The adult must shoulder his own responsibility of understanding what he wants, what the teacher's objectives are, and what he can do to make his practice most efficient.

Whatever age the student may be, he will discover that his music lessons are twice as valuable and twice as much fun when he contributes his share to the success of the lessons. He may even discover that his teacher is twice as fine as he thought she was!

## The World of Music

(Continued from Page 457)

tries must be mailed between September 20 and November 1, 1949; and all details may be secured from Dr. Philip James, New York University, 100 Washington Square East, New York 3, N. Y.

**AN AWARD** of one hundred dollars plus royalty is offered by J. Fischer and Bro., under the auspices of the American Guild of Organists, for the best organ composition submitted by any musician residing in the United States or Canada. The piece should not exceed five or six minutes in length. The closing date is January 1, 1950, and all details may be secured by writing to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

**THE FRIENDS OF HARVEY GAUL, INC.**, announce the 1949 composition contest, the first award for which will be four hundred dollars and a guarantee of publication. The contest is for a choral composition based on an American theme. The closing date is December 1949; and all details may be secured by writing to The Friends of Harvey Gaul, Inc., 315 Shady Avenue, Pittsburgh 2, Pennsylvania.

**THE CHICAGO SINGING TEACHERS' GUILD** announces the thirteenth annual prize song competition for the W. W. Kimball Company prize of one hundred dollars. Publication of the winning song is also guaranteed by the Guild. All manuscripts must be submitted not earlier than October 1, 1949, nor later than November 1, 1949. All details, including a copy of the text for the song, may be secured by writing to John Toms, School of Music, Northwestern University, Evanston, Illinois.

**AN AWARD** of one thousand dollars and guaranteed publication is offered by the Pennsylvania College for Women, Pittsburgh, for a twenty-minute organ composition in three or four movements. The contest is open to citizens of the United States. The closing date is Sep-

tember 1, 1949; and all details may be secured by writing to Mr. Russell G. Wichmann, Pennsylvania College for Women, Pittsburgh, Pennsylvania.

**THE AMERICAN GUILD OF ORGANISTS** is promoting a National Open Competition in Organ Playing, the finale of which will take place in connection with the 1950 National Biennial Convention. There will be preliminary and regional semi-final contests, the latter to take place during the Regional Conventions of the Guild in the late spring of 1949. The contest is open to any organist twenty-five years of age or under, the only stipulation being that he "shall not have played a recital for the A.G.O. prior to the date of Competition Preliminaries." Full details may be secured by writing to Mr. M. Searle

(Continued on Page 511)

## Inspiration from the Masters

According to The Evening Bulletin, Philadelphia, some of the works of noted composers whose themes have been "popularized," are: Frederick Chopin's Polonaise, Opus 53 in A-flat (popular title, "Till the End of Time") and his Fantasy Impromptu ("I'm Always Chasing Rainbows"). From the music of Peter Tschaikowsky, the Piano Concerto in B-flat minor ("Tonight We Love"), Fifth Symphony ("Moon Love"), Romeo and Juliet ("Our Love"); Sergei Rachmaninoff's Second Concerto ("I've Always Loved You" and "Full Moon and Empty Arms"); Enrico Toselli's Serenade ("Years and Years Ago").

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## The Pianist's Page

(Continued from Page 468)

hard and refuse to buy or play such desecrations. A work of art must be accepted and interpreted "as is." For the re-creator to attempt to reconstruct it to fit some ideal of his own is preposterous.

To timid pianists I recommend first studying isolated movements from the longer sonatas, such as the second, third or last movement from the D Major Sonata, Op. 53; the slow movement and scherzo from the B-flat Sonata; first movement from the G Major Fantasia; second and third movements from the A Major Sonata (opus Posthumous).

I confess that in my own young, brash days I dared to make my pianistic debut in Boston with a program which began with those second and third movements (Andantino and Scherzo) of the posthumous A Major Sonata. Neither Philip Hale nor "H.T.P." (Henry T. Parker, better known as "Hell-to-Pay!"), two of the most formidable critics of the day, tore me limb from limb. Instead they praised my daring and hoped that I would present the entire sonata at the next recital. (I should have been annihilated for that public "strip-tease" of two movements!)

### The Sonata in D Major, Op. 53

Schubert's unique chord technic is only one aspect of his many-faceted style. Unfortunately these brief articles cannot discuss the actual interpretation of any of the sonatas; but fortunately the Schubert student has access to the best "lessons" I know—a set of recordings by Artur Schnabel, the greatest Schubert interpreter of this day . . . nine sides (R.C.A. Victor) of the glorious D Major Sonata, Op. 53, on which the pianist actually recreates the miracle of Schubert's music. The qualities, dynamics, and rhythmic subtleties of this set are almost incredible. If the album were to cost one hundred dollars it would still be a bargain; since pianists may study it for years as their supreme guide to Schubert. No teacher could lay so much treasure before the student in a dozen lessons. Even if the student were privileged to study with Schnabel himself, he would not receive the drill and discipline which this utterly matchless recording can provide.

The longer one listens to the set the more one's ears are enriched. You will recognize dozens of shades of nuance, phrase-shapes and varieties of live rhythmic pulse. Listen especially to Schnabel's chord playing and chord texture throughout the sonata and you will know what I mean by "infinite qualities." Play special passages over again and again, as you let the marvellously flexible rhythms and dynamic gradations sink into your head. Decide how to practice them and then—with your head and heart—see if you can approximate the colors in your own playing. This is the best way to learn how to realize the Schubertian essence.

### The Diary Again

For Schubert the year 1825 was a rarely happy period . . . alas! it was almost his final one. During a long trip through the Tyrol he composed the D Major Sonata, several other choice ones, and song masterpieces like the *Ave Maria*, *The Young Nun*, and *Omnipotence*.

And now, if you will take a second look at Schubert's diary written in that earlier happy time when he was nineteen, you will find this entry concerning a composer whom he revered:

"Gently, as if out of the distance, did the magic tones of Mozart's music strike my ears. With inconceivable alternate force and tenderness did it impress, deep, deep into my heart! Such lovely impressions remain on the soul, there to work for good, past all power or time or circumstances. In the darkness of this life they reveal a clear, bright, beautiful prospect, inspiring confidence and hope. O Mozart, immortal Mozart! What countless consolatory images of a bright, better world hast thou stamped on our souls."

I am sure Franz will not object if we re-read his entry and substitute "Schubert" for "Mozart" . . . for his own words seem to us no more than fitting tribute to the immortal art of Franz Schubert.

## Keep in the Middle of the Choral Road

(Continued from Page 502)

ten by certain personages and not for their suitability to the present personnel and conditions. A well-balanced choice of materials should include selections which are varied in style and atmosphere and which will attract the interest of the singers, and be stimulating to all—conductors, singers and listeners. Why not present music from the early church liturgy, early secular music, classical and romantic period, the nineteenth century English school, Russian church literature, American music of the present century, Spirituals, and other types of various styles and periods? A varied choice of selections is always welcomed by performers and listeners.

Building a program demands planning and designing to develop variety and continuity. A conscientious teacher will spend more time in examining, selecting and arranging materials for a choral program than the chorus will use in learning that which has been selected. The following factors should be given serious consideration in building a choral program: chronological order of composers, sacred versus secular, major versus minor, slow versus fast, rhythmic versus atmospheric, and accompanied versus unaccompanied; a constant change of the above is highly desirable. It is well to open the program with the more serious types and gradually work toward the lighter numbers for closing, except the final number, which should achieve the climax for both chorus and audience.

Programs should not be of too great length. Experience has proven that a program should not exceed one hour and twenty or thirty minutes. It is much more desirable to have the audience wish for more than to have them become weary (but happy when the too-lengthy program has finally ended).

Space does not allow for a more detailed treatment of the many factors involved in the art of choral conducting and all its manifestations. It is hoped, however, that the above suggestions will excite the attention of many conductors so that they will test the recommendations and find them helpful in making "the middle of the choral road" ideals more universal.



## Gaining Experience

(Continued from Page 471)

are going to pick up valuable bits of general experience—vocal experience, however, may not be left to chance. Only the right kind of study and practice can develop sound singing habits. One of the most important aspects of vocal equipment is the perfecting of the *mezza voce*—the art of singing *pianissimo*. The singer of German opera does not require much *pianissimo*; in French opera, one needs some; but in Italian opera, the singer's entire musical projection depends on his ability to contrast *forte* tones with *pianissimi*, shading down to a printed indication of five p's.

### Spinning a Tone

A good, pure *mezza voce* is not to be confused with a *false* tone. The latter, as its name implies, is actually a false tone; it can be produced, but cannot be opened or closed. The true *mezza voce* requires more breath support than does the *forte* tone. The secret of projecting it evenly, firmly, without a suspicion of "wobbling," is to inhale the breath (diaphragmatically), and then to hold it just the least instant before beginning to sing. Never sing immediately on the breath—always hold the breath this least second, to make it firm and keep it so. Then, when the attack has been made, hold the tone again a second before singing further. In this way, the passage from tone to tone is firmly bridged.

One of the most helpful exercises for developing a good *mezza voce* is the spinning of tone. Draw a firm breath; hold it an instant; and then begin to sing (an arpeggio is good; I like to go up the scale on the tones 1-3-5-8-3-5, and then down again on the tones 4-2-7-5-2-1), singing all the notes first *forte* and then *pianissimo*, always on the same breath and always with the mouth in the same position. In other words, you change only pitch and volume, keeping everything else equal, even, and freely firm. This exercise may be repeated *staccato*. Again, instead of going straight up and down, one can repeat the middle intervals first *forte* and then *piano*, as an echo, finishing with a return to *forte* volume. But always on the same breath and in the same position!

### An Artistic Achievement

Rapid exercises are easier to practice than sustained notes, and *forte* attacks are easier than *pianissimo* attacks. Hence, these more difficult techniques require special attention; and it is good to remember that, no matter how freely and beautifully a *forte* tonal sequence comes pouring forth, a series of equally well projected *pianissimo* tones indicates greater mastery and finer art! Another good drill is to make an immediate span from *Do* to *Do* in the octave above, coming down the scale on sustained notes that vary in shading from *mezzo forte* to the finest *ppp-pianissimo*. Then, as this exercise develops freely and naturally, reverse it, beginning *ppp*, shading to *mezzo-forte* and then back again to *ppp*. This will be far more difficult, requiring the firmest and most firmly supported breath so that the vocal line is of exactly equal intensity throughout.

Any well produced tone is an artistic achievement, but the greatest test of artistic singing lies in this ability to pro-

duce, attack, and spin a perfect *pianissimo*. Out of this ability grows the complete skill of operatic coloring—of following the great Mozart line—in short, of establishing oneself as a competent vocalist! It can be acquired; but, like everything else that is needed to round out the enormously complicated sum-total of the singer's art, it requires alert and careful experience. In more ways than one, then, the singer best serves his own interests by putting his personal experiences to practical use!

## The World of Music

(Continued from Page 509)

Wright, Chairman, American Guild of Organists, 630 Fifth Avenue, Room 1708, New York 20, N. Y.

**THE CHOPIN PIANO CONTEST**, begun in 1927, and held every five years until interrupted by World War II, will be resumed this year in connection with the commemoration of the one-hundredth anniversary of the great Polish

master's death. Elimination contests will begin September 15, and the finals will be timed to end on October 17, the date of Chopin's death in 1849. All information may be secured from the Chopin Centennial Committee, c/o Polish Research and Information Service, 250 West 57th Street, New York City.

**THE HELEN L. WEISS FOUNDATION** of Philadelphia is sponsoring a competition for composers up to thirty-  
(Continued on Page 516)



something

to

fall

back

on

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# Junior Etude

Edited by

ELIZABETH A. GEST

## Quiz Review

Keep score. One hundred is perfect

1. How many half-steps are there from A double-flat to D double-sharp? (5 points. In Quiz, March, 1949)
2. Does the enchanted swan appear in the opera, "Hänsel and Gretel," "The Magic Flute," "Lohengrin," "The Tales of Hoffman" or "Siegfried"? (10 points. In February, 1949)
3. Is the great Polish pianist, Paderewski, buried in Paris, Warsaw, America, or Vienna? (20 points. In January, 1949)
4. Bach wrote a composition for Christmas. What is its title? (10 points. In December, 1943)
5. If the conductor told the orchestra to play *morendo*, what would he mean? (10 points. In November, 1948)
6. How would you express the value of four sixteenth-notes, one dotted-

- cighth-note and two thirty-second-notes by one note? (10 points. In October, 1948)
7. If you were going to play trombone in your school orchestra, in which section of the orchestra would you be placed? (5 points. In September, 1948)
8. Did Beethoven write eleven, twenty-one, thirty-two, or forty-four sonatas for piano? (10 points. In August, 1948)
9. If your teacher told you to play *spiccato*, what instrument would you be studying? (10 points. July, 1948)
10. If a certain major key has six sharps in its signature, what are the letter names of the tones of the dominant seventh chord in that key? (10 points. In May, 1949)

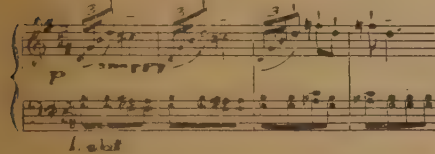
Answers on next page.

## Results of Original Composition Contest in April

There is no doubt about it—some of the Junior Etuders are learning to compose, and they are surely having lots of fun at the same time. One boy, Robert Resseger, age sixteen, sent in a string quintette in three regular movements, and as this was of a more advanced grade it goes under "Special" Class A.

### Little March

GAY, BUT WITH STRICT TIME



Mayne Miller (Age 16), Illinois

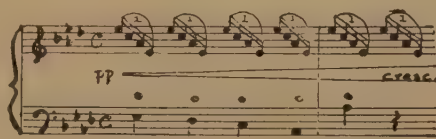
Then two other entrants tied for regular Class A prize, Anthony J. Strilko, with an eight-part a cappella mixed chorus on Biblical words, and Mayne Miller, with a march in modern harmonic style. Special Honorable Mention in Class A goes to Emily Ray for a Nocturne for piano solo, and to Robert Harris for a classic style suite in three movements, and to Robert Fullam for

### ?? WHY ??

My rhythm is poor,  
Though I count while I play.  
Now *what* is the answer to *that*?

a sacred song.

### Harp Solo



Maralee Hostetter (Age 14), California

There was also a tie in Class B between Maralee Hostetter, for a harp solo and Corky Brian for a trombone solo with piano accompaniment. Special Honorable Mention in Class B goes to Dewey Anderson for a piano solo.

### Prancing Ponies



Carol King (Age 8), Georgia

In Class C the winner is Carol King for a piano solo, with special Honorable Mention to Linda Dunlap for variations on a theme for piano, and to Carol Lynn McComber for a piano solo.

(Continued on this and next page)

### BECAUSE

It's because I don't feel  
All the beats as I play.  
So *that* is the answer to *that*.

## Who Wrote Your Sonatinas and Studies?

MOST of you have studied some sonatinas. Yes? Many contests and auditions require their being included in the contest programs. Perhaps you play one, or are studying one by Clementi.

Muzio Clementi was born in Rome in 1752, and died in England in 1832. When only fourteen years old he composed a Mass which was publicly performed. His parents then sent him to London to study, where he became a brilliant success. He conducted Italian opera in London and went on several concert tours as a pianist. He met Haydn and Mozart. He even entered a sort of tournament with Mozart to find who was the better performer, but the matter was never decided. He is considered one of the first composers to write for the piano, as distinguished from the harpsichord. His Sonatina in C Major is played by hundreds of junior musicians. It is easily remembered on account of its bugle-call opening theme.



Muzio Clementi

Johann Baptist Cramer (born in Germany 1771, died 1858, also in London) is considered by critics to be one of the founders of modern piano playing and he seemed to be the only player Beethoven enjoyed hearing. He studied with Clementi and became a popular pianist and teacher. His playing was said to be very artistic and he possessed unusual sight-reading ability. He established a company to publish music in London and published some of the compositions of Haydn, Mozart, and Beethoven. His books of piano studies, or études, are practiced by many young students today. Do you know any of them?

Frederich Kuhlau (pronounce Koo-lau, to rhyme with how), born in Germany in 1786 and died in Denmark in 1832, was quite popular as a musician

during his life. He studied piano, flute, harmony, and composition. At that time the youths of Germany were being conscripted, so he went to Denmark and became a flutist in the King's band. A few years before his death most of his manuscripts were lost in a fire. Perhaps it is on this account he left only a few compositions, but among them his piano sonatinas are frequently studied by young pianists.

Frederich Wilhelm Kalkbrenner was born in Germany, 1788, and died near Paris in 1849. He became a fashionable pianist and teacher. He made the acquaintance of Chopin and was one of the characters represented in the movie about Chopin, called "A Song to Remember." He left an instruction book for piano pupils containing many studies, or études, which some present-day pupils are given to study.

Theodore Kullak (German, 1818 to 1882) was a well-known piano teacher though he studied medicine for a time. Later he founded a conservatory of music in Berlin. Many pianists practice some of his octave studies, which are not easy.

Charles Louis Heinrich Köhler (pronounced almost like kay-ler) was born in Germany, 1820, and died in 1886. He wrote operas, which are not produced today; also founded a school of music, but is best known for his piano studies of all kinds.

Make a list of the sonatinas and studies you have learned and see how many of them are by some of the above named composers.

## August Dates and Anniversaries

Some birthdays and events which happened during the month of August include the following:

August 2, the famous opera singer Enrico Caruso died 1921; he was one of the world's greatest singers.

August 8, Cecile Chaminade was born in Paris 1861.

August 9, Francis Scott Key, who wrote the words of *The Star Spangled Banner* was born (1779). (Some books give August 1 as his birthday).

August 13, Massenet died (1912). He was the composer of the opera, "The Juggler of Notre Dame."

August 15, Napoleon was born 1769. August 15, Peace was declared at end of World War II, 1946.

August 22, Claude Debussy was born in France, 1862.

August 23, Moszkowski, the Polish composer was born 1854.

## Prize Winners for Original Compositions

Special Class A (advanced), Robert Resseger (Age 16) Ohio.

Class A tie, Anthony J. Strilko (Age 17), Pennsylvania; Mayne Miller (Age 16), Illinois.

Special Honorable Mention in Class A: Emily Ray, Robert Harris and Robert Fullam.

Class B tie, Maralee Hostetter (Age 14), California; Corky Brian (Age 14), Tennessee.

Special Honorable Mention in Class B: Dewey Anderson.

Class C: Carol King (Age 8), Georgia.

## Music Magic

by June Fields

There are lands where dreams can whisk me  
Like a magic carpet flight,  
Where soft starshine silvers castles  
In the airways of the night.

There are story books whose pages  
Like a fairy wand, can change  
Me from just a plain somebody  
To a someone wondrous strange!

There are pathways without number  
To the land of Make Believe,  
That are carpeted with fancies  
Such as woodland nymphs might weave.

But of all the roads that beckon,  
Like the call of singing shells,  
I shall choose the tales enchanted  
That my own piano tells.



## Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributors will receive honorable mention.

## Titles and Terms Game

by Nancy D. Dunlea

THE composers of the following compositions chose to name them by musical terms instead of other titles. Can you name which of the composers, given below, wrote each composition?

1. Andante Cantabile
2. Andante in F.
3. Crescendo
4. Largo
5. Hora Staccato (light, airy hours, or played with a certain type of bowing)
6. Perpetual Motion
7. Valse Lente
8. Valse Triste
9. Valse Romantique
10. Valse Mélancholique

Beethoven, Sibelius, Tchaikovsky, Per Lassen, Handel, Dinicu (transcribed by Helfetz), Weber, Grieg, Delibes (pronounced day-leeb), Debussy.

Answers on this page

## Answers to Quiz Review

1. Nine; 2. "Lohengrin," by Wagner;
3. in the American National Cemetery, Arlington, Virginia; 4. The "Christmas Oratorio"; 5. becoming slower gradually;
6. by one half-note; 7. in the brass section; 8. thirty-two; 9. the violin; 10. C-sharp, E-sharp, G-sharp, B.

"I play clarinet in the school band, also sing a little in Junior choir, and play piano. I would like to hear from some other girls."

Jeanne Mercer (Age 12), Ohio

Dear JUNIOR ETUDE:

I take piano lessons from my mother and have been promised a 'cello when I am twelve. My two sisters take piano, too, and one of them got a violin for Christmas.

Lois Carolyn Reaves (Age 9), Florida

## Answers to Titles and Terms Games

1. Tchaikovsky; 2. Beethoven; 3. Per Lassen; 4. Handel; 5. Dinicu; 6. Weber; 7. Delibes; 8. Sibelius; 9. Debussy; 10. Grieg.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper.

Use one side of paper only. Do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1) Pa., by September 15. Results in December. Subject of essay this month, "Extra Summer Practice."

## Regular Honorable Mention for Original Compositions

In addition to the Special Honorable Mention on Page 512, others who received Honorable Mention include: William Tasker, Pat Fifield, Peggy Maher, Ruth Ann Perkins, David Chrisholm, Mary Wilkins, Jacqueline Gorwell, Margaret Meier, J. Downs, Charles Johnson, Thelma Wilcox, Marjorie Hart, Eula Cross, Shirley Rebecca Erwin, William Loucks, Wyness Smith, Eleanor Brend, William Tucker, Patrick Variano, Jean Kennedy, Joyce Williams, Roberta Gray, Muriel Marsden, Marion Knapp, Annice Fullman, Dorie Allen, Christine West, Ronald Jordan, Lucile Bannerman, Robert O'Leef, Churchill England Ward.

## Letter Boxers

Replies to letters on this page will be forwarded when sent in care of the JUNIOR ETUDE.

Dear JUNIOR ETUDE:

I am writing to thank you very much for printing my letter in the JUNIOR ETUDE and also for kindly forwarding to me the letters that come from your country. I played violoncello in an orchestra of two hundred and fifty. We gave, among other numbers, the *Hallelujah Chorus* from the "Messiah," and I also sang in the girl's choir. This was a large concert given by our school.

From your friend,

Betty Rothwell (Age 16),  
New Zealand.

Dear JUNIOR ETUDE:

I am only six but I play the accordion and have played in public over a year. I play in church and on school programs and clubs and have been on the radio thirteen times. I also take piano lessons. My picture was in the JUNIOR ETUDE in March, 1949.

From your friend,

Mary Sue Clere (Age 6), Oklahoma

I take piano lessons and clarinet; my sister takes piano and violin. We take piano from a blind lady who is known as "the blind pianist of Alamosa." My family all enjoy the JUNIOR ETUDE, especially the Quizzes.

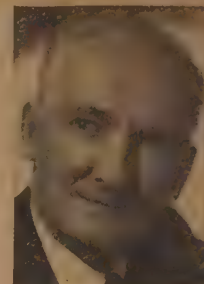
Margaret Casper (Age 11), Colorado



Norma Banta, Cecelia Costillo, Ofelia Costillo, Antonio Uy and Raphael Pastor (Ages 5 to 8 years)

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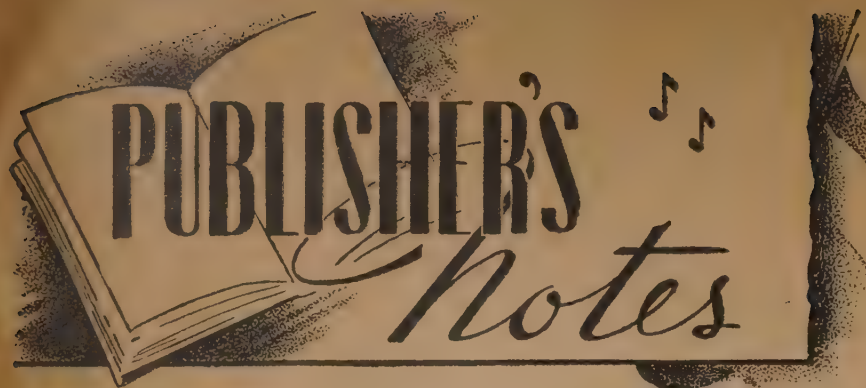
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August, 1949

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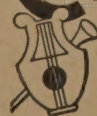
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## Music the Universal Language

(Continued from Page 476)

"modernistic" exhibition of paintings. In this room we observed a man gazing at a product of the futuristic school. He was in what is usually referred to as a brown study, standing in front of the painting with his hands clasped to his head so that his ears were entirely covered. Mr. Ganz walked over to him, tapped him on the shoulder and said, "My friend, you are in the wrong room!" The effect of this non-discriminating use of dissonance was particularly disastrous in the case of young students.

### A Sense of Discrimination Needed

I recall a few years later, when I was teaching a class in composition at the Eastman School of Music, a young Swiss composer bringing me a composition which reeked with dissonance. There was not one chord which did not contain at least three minor seconds. I finally pounced on one chord which seemed to me particularly ugly and played it again and again. (Not a very fair thing to do!) "Do you really want this chord?" I asked, thumping it out even more loudly. "Yes, I do," said the young man bravely. "I like it that way." "Well, then," said I, "Why don't you write it that way?" For the chord which I had played and the chord which the young man had written were two different chords!

This is, of course, much too simple an explanation of certain modern schools of composition which, in the hands of a master such as Schönberg, have organization if not beauty. It does, however, point up the fact that one of the greatest problems since those terrible twenties has been to redevelop a sense of discrimination in tonal values; to try once again to achieve that mastery of sound which enabled Mozart, Handel or Beethoven to illuminate and electrify a passage simply by adding one note to the harmonic texture. But it had to be the right note! There is every evidence that we are returning to this simpler, more direct and more honest attitude toward musical composition, that we are departing from the over-intellectualized conception which sacrificed sound to mechanized form, but the transfiguration is not yet completed.

### Pity the Poor Critic

One condition which has somewhat retarded this progress may be found, I believe, in the standards of music criticism which exist in this country. I believe that it is no exaggeration to say that the art of criticism is lagging far behind the development of the art of music, whether in creation or performance. Too many of our critics are graduates of the sports department with a technical knowledge—and what is more important—a listening experience hardly equivalent to the requirements for the satisfactory completion of the classes in Music Appreciation 1-2 which are given for the benefit of the football squad. Upon this general lack of technical preparation are superimposed the almost superhuman mechanical limitations of the modern city newspaper. The poor critic, having heard a new work only once, must dash to his desk, write a review—or more frequently a "criticism"—

which will guide the reader of the morning paper in his understanding of the new work. Now this would be possible, if at all, only for the most erudite scholar equipped with a pair of the most acute ears and a quick and discerning mind, and the average newspaper does not pay salaries which would be apt to attract men of such rare attainments.

Years ago, William Mengelberg conducted with the New York Philharmonic Symphony a work of mine called "Pan and the Priest." It was played in New York, in Philadelphia, Boston, and on tour by this same orchestra, and someone sent me a criticism which I have always treasured. Here it is:

### A Treasured Criticism

"What this conglomerate work has to do with the title is difficult to discern. Mr. Hanson certainly has an abundance of talents as well as creative ability, as evidenced by a number of his other symphonic works, including this. It is a work difficult to follow. The effects are weird and strange. All the instrumental forces, including two harps, chimes and a pianoforte are employed. One of the curious and dissonant effects is caused by the boisterous clashing of cymbals, brass and tympany over a foundation of strings. To most ears this was modern noise—not music. I'd like to hear it again but hate to think what would happen to it if played by a less proficient orchestra than the one conducted so masterfully by the little man from Holland last evening."

Being now an old man past fifty and a careful and conservative mentor of the young, I cherish this expression of the radicalism of my youth. However, the fact of the matter is that the work was in no sense a mass of noise but was a highly organized mass of perfectly good, intelligible music tone, and the problem was with the critic whose ear had probably not developed beyond the harmonic requirements of "Sweet Adeline."

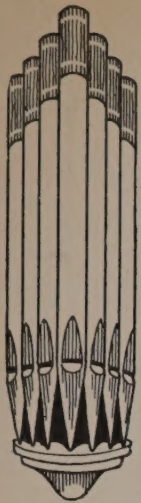
## The World of Music

(Continued from Page 511)

five years of age for a chamber music work not less than ten minutes nor more than twenty minutes in length. The composition may be written for instruments up to eight in number and may include one or two voices. The first prize is two hundred dollars and the second prize is fifty dollars. The closing date is September 1, and full information may be secured from The Helen Weiss Foundation, 2459 76th Avenue, Philadelphia 38, Pa.

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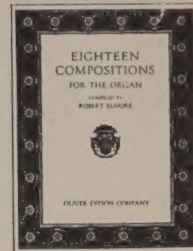
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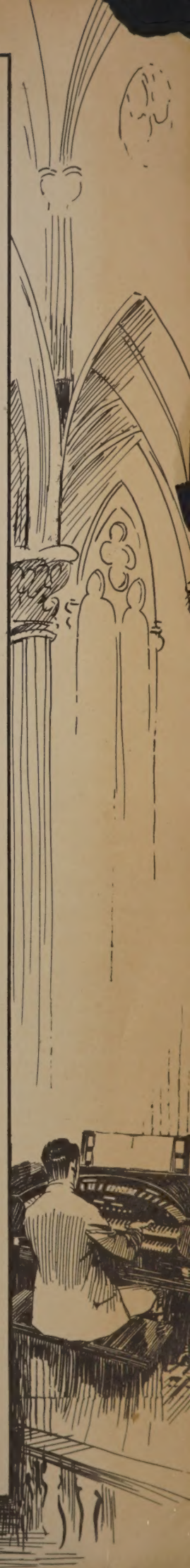
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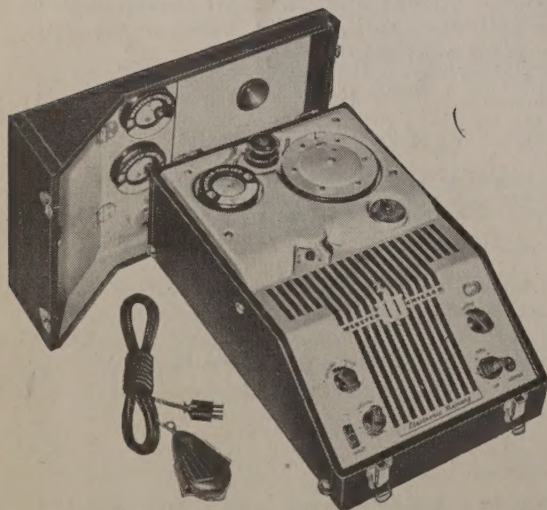




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## This is what Miss Teacher says:

In my own music training I learned the value of playing back recordings of lessons and practice sessions. Now, thanks to the Webster-Chicago *Electronic Memory* Method of Music Instruction—with its low-cost wire recording—I can use this technique with my students. Here's how it works:

I have an *Electronic Memory* Studio Model Wire Recorder in my studio. My students come in for their lessons and put on their own wire spool. We both "forget" the wire recorder which faithfully records the entire lesson.

After the lesson the student takes the spool home. When the lesson is played on the *Electronic Memory* Portable Model Wire Recorder at home, mother listens to it and guides the practice sessions during the week. The student plays the lesson for practice as many times as needed—thereby getting several lessons for the price of one.

With the *Electronic Memory* Method of Music Instruction I have really pleased my students' parents, because their children progress so much faster. It is a pleasure for me and has brought me many new students.

Parents of music students should be glad to make the investment in an *Electronic Memory* at home because it speeds progress and shortens the over-all course of study. It pays for itself in a short time.

(The *Electronic Memory* Wire Recorder, for its many uses other than music study, then becomes a family entertainment center practically free!)



*Electronic Memory* Model 180 is Approved by Underwriters' Laboratories for your protection.



# WEBSTER-CHICAGO

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